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Treading Lightly on the Environment: Using Second World War Fabric Saving and Clothing Reuse Techniques to Inform Contemporary Women's Clothing Design

by

Johanna M. Jurkola

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfilment of the requirements for the degree of Master of Science

in

Textiles and Clothing

Department of Human Ecology

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Linda Capjack
Chair & Associate Professor,
Department of Human Ecology

Dr. Lisa Given
Assistant Professor & Graduate
Coordinator, School of Library
& Information Studies

Anne Lambert
Professor & Curator,
Department of Human Ecology

August 25, 2003

Date thesis is approved by committee:

Abstract

The purpose of this study was to explore ways of reducing consumption in the apparel industry by documenting and analysing fabric saving and clothing reuse techniques from the WWII period and to document the social, cultural and political conditions that contributed to people supporting waste reduction. These findings were used as inspiration for designing a line of contemporary, environmental businesswomen's clothing from recycled materials. Reusing secondhand materials decreases clothing waste, may lead to a decrease in apparel production and that in turn, contributes to resource conservation. Data were collected through in-depth open-ended interviews with WWII war brides and businesswomen along with textual research on primary and secondary literature. A Human Ecological Apparel Design framework was adapted as a part of this study. Education on sustainable apparel consumption is critical. There is a potential market for unique women's classic, long lasting business wear made from recycled clothing.

Dedication

This thesis is dedicated to the memory of my mother, Tuula Jurkola, a passionate, inspiring and hard working Home Economics teacher in Finland. As her only daughter, I am proud to follow her footsteps in the holistic field of Human Ecology, evolved from the field of Home Economics in North America.

Acknowledgement

First and foremost I would like to thank my father, Tarmo Jurkola, for his endless encouragement and support during my Master of Science program and the thesis study at the University of Alberta. My thesis supervisor, Chair of the Department of Human Ecology and associate professor, Linda Capjack's, expertise, guidance, inspiration and encouragement throughout my Master's program and the thesis project made my learning experience much smoother and enjoyable and I would like to thank her as well as the other two thesis committee members, professor Anne Lambert from the Department of Human Ecology and associate professor Dr. Lisa Given from the School of Library and Information Studies, for providing their expertise and support throughout my thesis study.

A big heart-warming thanks goes to all the war brides interviewed for this thesis study. Their stories not only taught me about Second World War period clothing but also about their brave and positive approach to life and I will always cherish the memories they so openly shared with me. The Edmonton War Bride Association's president Mrs. Sybil Vansickle and secretary Mrs. Jeanne Phannmuller deserve a special thank-you for helping me to recruit war bride interview participants and for promoting my thesis study. Equally, I would like to acknowledge the five businesswoman participants that took the time from their busy schedules to share their experience and expectations on women's business attire.

I am grateful for the kind assistance the staff provided me with at the museums I visited in London, U.K., including The Imperial War Museum, The Victoria and Albert Museum and The Women's Library. I would also like to thank the Faculty, staff, my friends and colleagues at the Department of Human Ecology, University of Alberta, for their help and support. Especially I would like to acknowledge Dr. Betty Crown and Dr. Nancy Kerr for their expertise and guidance, as well as Terri Thomson and Andrea Schuld for their help with a smile. Arda Ozum I thank for photographing the garments designed and constructed for this thesis study. And I could not have completed my thesis study without the priceless encouragement and support from my friends and family in Finland, and elsewhere in the world, as well as friends in Canada who have made me feel welcome and at home in Edmonton.

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Table of Contents

Chapter I
RESEARCH PROBLEM 1

Introduction 1
Problem Statement 2
Justification 2
Objectives 3
Limitations 3
Definitions 4

Chapter II
LITERATURE REVIEW 8

Introduction 8
Environmentally Friendly Clothing 8
Secondhand Clothing Trade 11
Secondhand Clothing Trade Trends 12
Ethical and Social Issues Related to Secondhand Clothing Trade 13
Availability of Secondhand Clothing Material 14
Clothing Waste 17
Clothing and Textile Industry Pollution 19
From Conspicuous Consumption to Sustainable Consumption 21
Second World War Period Clothing 26
General Background 26
Clothing Rationing and Consumption Laws 27
Britain 27
Utility Clothing, Austerity Restrictions and Concentration Scheme 28
Canada 30
The United States 30
France 31
"Make-Do-and-Mend" Campaign 31
Britain 31
Women's Voluntary Services 33
Canada 34
The United States 34
France 35
WWII Period Clothing and Women's Work 35
Human Ecological Perspective and WWII Women's Knowledge 37
Design, Inspiration and Creativity 38
Summary 40

Chapter III
FRAMEWORK AND METHODS.....42

Conceptual Framework.....42
The Clothing as Near Environment Model.....42
Apparel Design Framework.....45
Data Collection Methods.....46
In-Depth Open-Ended Interviews.....46
War Bride Interviews.....47
Business Women Interviews.....49
Textual Research.....49
Transferability of the Study Findings.....50
Dependability of the Study.....50
Credibility of the Study.....51
Confirmability of the Study.....52
Human Research Ethics Board Approval.....52

Chapter IV
RESULTS AND DISCUSSION.....55

Introduction.....55
Background.....55
Demographic Background of the War Bride Participants.....55
WWII Clothing Rationing, Regulations and Restrictions.....56
Utility Clothing.....59
Familiarity with the "make-do-and-mend" Campaign.....61
WWII Style and Fashions.....62
Purchasing Fabrics and Ready-Made Garments.....65
Coming to Canada.....68
Women's Work and Attire and Wearing Pants.....69
Life Skills and Social Norms.....74
Keeping Up Appearances.....74
Learning to Sew and Using Patterns.....76
Making Over and Re-Making.....78
Non-Traditional Use of Materials.....85
Mending.....89
Re-Knitting Garments.....91
Embellishing Garments.....93
Jewellery.....94
Dyeing.....94
Notions.....95
Extending Wear of Apparel.....96
Making-Do with What One Had Available.....96
Handing Down and Borrowing Garments.....98
Wartime Wedding Dress.....99
Recycling.....101
Secondhand Clothing.....101
Hooking Rugs.....104

Complying with WWII Clothing Concepts..... 105
Influence of WWII Women's Magazines on Compliance with Reduced Consumption..... 105
Motivations for Make-Do-and-Mending..... 110
Men's Role in Make-Do-and-Mending..... 111
Feelings Towards Clothing Rationing, Regulations and the Re-Use Concept..... 112
Impact of Living with WWII Clothing Rationing, Regulations and the Re-Use Concept..... 114
Designing for Today's Apparel Market..... 116
Results of the Business Women Interviews..... 116
Demographic Background..... 116
Workplace Environment and Career Opportunities for Women..... 117
Business Wear..... 117
Style Preferences for Women's Business Wear..... 119
Desirable Clothing Features..... 120
Clothing Material Preferences..... 121
Wearing Colours..... 122
Undesirable Clothing Features..... 122
Conveying a Message with One's Business Wear..... 123
Conveying Power..... 123
Wearing a Suit to Work..... 125
Social and Environmental Consideration..... 126
Individualistic Style..... 127
Designing Contemporary Environmentally Friendly Women's Business Clothing..... 129
Human Ecological Apparel Design Framework..... 131

Chapter V
CONCLUSIONS..... 139

Objective One..... 139
Objective Two..... 140
Objective Three..... 140
Objective Four..... 142
Suggestions for Future Research..... 144

Bibliography..... 146
Appendices..... 156

List of Figures

3.1. Clothing as Near Environment Model (Crown, 20010.....43

3.2. Apparel design framework by Lamb and Kallal (1992).....45

4.1. Woman's Utility Suit.....60

4.2. Woman's Utility Suit.....60

4.3. Woman's Utility Coat.....61

4.4. Woman's Work Pants.....70

4.5. WWII Wedding Photograph, a Bride Wearing a Suit.....100

4.6. Secondhand Men's Suit.....130

4.7. Secondhand Men's Suit, back.....130

4.8. Secondhand Knitted Cardigan Type of Sweater.....130

4.9. I Secondhand Men's Jacket.....130

4.10. II Secondhand Men's Jacket.....130

4.11. III Secondhand Men's Jacket.....130

4.12. Human Ecological Apparel Design Framework.....132

4.13. Pieces cut from a secondhand men's suit, to be re-used for a women's suit.....135

4.14. Women's Suit.....137

4.15. Recycled Women's Suit.....137

4.16. Recycled Women's Suit.....137

4.17. Recycled Women's Suit.....137

4.18. Recycled Vest, front.....138

4.19. Woollen Patch Skirt, side.....138

4.20. Recycled Woollen Skirt and Vest, back.....138

4.21. Recycled Woollen Skirt and Vest, side.....138

Chapter I
RESEARCH PROBLEM

Introduction

The purpose of this study was to document and analyze fabric saving and clothing reuse techniques based on concepts developed during the Second World War period and to document the social, cultural and political conditions that contributed to people supporting waste reduction. These concepts were used as inspiration to develop a line of contemporary, environmentally friendly clothing for businesswomen. Such environmentally conscious clothing would ultimately decrease landfill waste by using secondhand clothing material for "all-new" apparel designs. The findings from this study incorporated clothing saving techniques and brought the "spirit" of the "make-do-and-mend" campaign from the Second World War period forward to inform design of contemporary environmentally friendly clothing and to develop a mindset and framework for adoption of an environmentally friendly clothing concept.

This study was part of a larger program on environmentally friendly clothing and secondhand clothing research. As mentioned above, the focus of this study was on reducing clothing waste by using secondhand clothing material for "all-new-designs" of women's business clothing. When the need for "all-new-clothing" decreases, air, land and water pollution created by the textile and clothing industry would be lessened (McFadyen, Capjack and Crown, 1998). Documenting and analyzing clothing worn during the Second World War enhanced knowledge on historical clothing and ways of reducing clothing consumption and gave inspiration for a unique design concept.

A Human Ecological model together with an apparel design model provided a conceptual framework for this study. Westney, Brabble and Edwards (1988) define Human Ecology as "the scientific and holistic study of human beings, their environments, and human environmental interactions" (p. 129). Human Ecology is a value-oriented field, that enhances well-being of humans, and the self-actualization (means to reach one's full potential) of individuals (Westney et al., 1988). Reducing clothing waste in landfills, as well as making use of available secondhand clothing material instead of producing "all-new" garments, will contribute to better air, water and soil quality due to lessened pollution (McFadyen et al., 1998). The action taken for environmental improvement will in turn enhance the quality of life of humans.

Furthermore, the human ecological approach helps one to look at environmentally friendly clothing, in this case clothing produced from secondhand clothing material, in a more holistic manner. Thereby, the whole life cycle of the garment needs to be considered. The

examination of a product's life-cycle starts from the growing of the fibers or production of raw materials for manufactured fibers, and carries on until the disposal of any material used during the manufacturing process, as well as the disposal of the garment itself (whether it is biodegradable or resists degradation, or could be recycled) (Slater, 1994). In addition, the context of the environmentally friendly apparel item was viewed by examining the possible, local and global, environmental, social and/or cultural impact of garment production. This study focused on extending the lifecycle of a garment by using secondhand clothing material for "all-new" clothing designs.

Problem Statement

The purpose of this study was to document and analyze the most applicable fabric saving and clothing reuse techniques and ideas, as well as the social, cultural and political triggers that led people to conform to the clothing restrictions and rationing, from the Second World War period to be used as a contemporary, environmentally friendly clothing design approach for a line of women's business clothing. The research questions for the study were as follows:

- What kind of techniques and ideas were practiced to save fabric and to reuse clothing for clothing production during the Second World War?
- What kind of social, cultural or political triggers made people comply with the clothing restriction, regulations and the "make-do-and-mend" idea during the Second World War?
- Which of the fabric saving and clothing reuse techniques and ideas are most applicable to modern, environmentally friendly clothing design for women's business clothing?
- How could some of these fabric saving and clothing reuse techniques be modified to suit contemporary women's business clothing needs?
- Were there any social, cultural or political motivations relating to fabric saving techniques and "making-do-and-mending" during the Second World War that could be modified to promote and market contemporary, environmentally friendly women's business clothing made from secondhand clothing material?

Justification

At the time of this study, the Second World War brides were in the age category of 75 to 90 years of age and therefore, their valuable knowledge regarding clothing rationing and "making-do" of clothing needed to be documented as soon as possible. It was important to document and analyze unique and creative clothing make-over techniques used during the wartime, to analyze secondary and primary sources of Second World War period clothing as well

as conduct interviews with these local Edmonton Second World War brides. Information was also gathered on the social, cultural and political setting that brought compliance to the Second World War clothing reduction concepts. It was important to document this first-hand historical knowledge.

There have been other time periods in human history when "making-do" with clothing has been a major thrust. One of these time periods was the Great Depression experienced during the 1930s. According to Wood (1993), "The mothers of families in the late twenties and early thirties had an even harder task than the wartime mothers in keeping the clothes on the backs and shoes on the feet of their children" (p.1). However, this study concentrated on the Second World War time period firstly because people's knowledge of "making-do" of clothing has accumulated over time. Secondly, during the Second World War, governments, in Great Britain, for example, took action in order to regulate and ration clothing material use and to promote minimalistic, yet stylish, good quality clothing (Waller and Vaughan-Rees, 1987). Minimalistic and simple clothing styles used during the Second World War, for example for women's suits, can be seen as classic and timeless designs that are transferable into appealing contemporary apparel designs.

Objectives

The objectives of this study were:

1. To document and analyze concepts of reducing clothing consumption during the Second World War period including the "make-do-and-mend" campaign.
2. To explore ways of reducing material consumption in the clothing industry.
3. To document the social, cultural and political conditions that brought compliance with reduced clothing consumption during the Second World War.
4. To design and construct a limited line of environmentally friendly contemporary women's business clothing using ideas from the data collected.

Limitations

Information exists on the remaking of women's, men's and children's clothing during the Second World War. This study concentrated on creating "new," fabric efficient women's clothing designs from secondhand clothing material instead of creating men's and/or children's garments. It was believed that contemporary "new" women's business clothing designs could be created from available secondhand clothing materials. Women's clothing can be constructed not only from women's but also from men's secondhand clothing material. Moreover, it was expected that the Second World War brides would remember their own clothing from the wartime

better than that of men's or children's clothing, further justifying the concentration on women's clothing. Nevertheless, concentrating solely on women's business wear limited the transferability of design ideas developed during this study to men's and children's clothing, as well as other non-Western cultures. This study applied the knowledge gained to remaking of women's business clothing in the "make-do-and-mend" spirit of the Second World War, concepts that may have application to other type of women's clothing as well as men's and children's clothing.

Definitions

The following words and concepts are defined as they were used for the purpose of this study.

- **"All-new-material" clothing,** for the purpose of this study refers to clothing that has been produced from new material, and no recycled materials have been used in the production.

- **"All-new-design" clothing (also referred to as "new" clothing),** for the purpose of this study refers to clothing that will be produced based on a new design, yet the material (or most of the material) used for the production will be secondhand clothing.

- **Austerity regulations** were applied in the United Kingdom "...as a series of Making Up of Civilian Clothing (Restriction) Orders" (Wilson and Taylor, 1989, p.118). All apparel manufactured in Britain had to comply with the austerity regulations that promoted simple clothing styles, restricted fabric use and banned excess decorations and trimmings (Wilson and Taylor).

- **Biodegradable** means "capable of being broken down esp. into innocuous products by the action of living beings (as microorganisms)" (Bosley Woolf, 1977, p.111).

- **Businesswomen**, for the purpose of this study refers to working women who wear more formal business clothing to work (please see also **Women's business wear**).

- **Clothing rationing** point system in the United Kingdom was introduced by the Government in June 1941 (Wilson and Taylor, 1989). In order to purchase clothing one was required to give up a certain number of clothing coupons alongside the purchase payment, the exact number depending on the particular clothing item. The annual coupon allowance in the U.K.

started with 66 coupons per person but was cut down in 1942 to roughly 48 coupons (Wilson and Taylor). Canada did not introduce clothing rationing, but the Wartime Prices and Trade Board regulated the supply of materials and clothing production (Turnbull Caton, 1994). In the U.S, only rubber goods and shoes were rationed (Maginnis, 1992). France launched a clothing rationing system in January 1941 (Diamond, 1999). One textile ration ticket allowed for a garment of a certain weight (Diamond).

- **Concentration scheme** was introduced in the United Kingdom in 1942 (Wilson and Taylor, 1989). According to Wilson and Taylor, the purpose of the scheme was to promote cooperation and merges among clothing manufacturers to achieve good quality garments with efficient and stable apparel production. The scheme also prohibited launching of new manufacturers in the apparel field (Wilson and Taylor).

- **Environmentally friendly clothing.** No universally accepted definition was found for the concept of "environmentally friendly clothing." This study considers the use of secondhand clothing material for "all-new-design" clothing as environmentally friendly. Using secondhand clothing material lengthens the overall lifecycle of a garment, it decreases clothing waste in landfills, and it may contribute to a decrease in "all-new-material" apparel production and thus, lessen air, water, and soil pollution and conserve energy (McFadyen et al., 1998). The concept of environmentally friendly clothing is discussed in more detail in the literature review.

- **Fabric saving technique**, for the purpose of this study, refers to clothing construction techniques that promote minimal use of fabric for a particular garment.

- **"Make-do-and-mend" campaign** was introduced in 1943 by the Government of Britain in order to discourage people from purchasing new clothing until absolutely necessary (McDowell, 1997; Waller and Vaughan-Rees, 1987; Wilson and Taylor, 1989). With the aid of posters, advertisements, "how-to-do-it" booklets, make-do classes as well as so-called "Mrs. Sew & Sew" cartoon character, people were educated about clothing alterations, mending, care, and about how to plan one's wardrobe (McDowell; Waller and Vaughan-Rees). In Canada, the Wartime Price and Trade Board published *"Re-Make Wrinkles"* and *"Miracles of Make-do"* leaflets. In the U.S., for example, the *"Make and Mend for Victory"*

booklet was available. Some of the "make-do-and-mend" instructions used in Britain and North America were exactly the same.

- **Makeover, reuse, and remake** clothing are used interchangeably for the purpose of this study. In this study, these concepts refer to remodelling or altering of clothing in order to change the appearance, function or to better/renew the condition of a garment. **Remake, remaking** can be defined as "to make anew or in a different form" (Mish et al., 1997, p.622). **Makeover** can be defined as to "remake, remodel" (Mish et al., p.446).

- **Post-consumer textile waste** consists of any type of garments or household article, made of some manufactured textile, that the owner no longer needs and decides to discard. These articles are discarded either because they are worn out, damaged, outgrown, or have gone out of fashion. They are sometimes given to charities [or e.g., sold, "handed down" to family or friends] but more typically are disposed of into the trash and end up in municipal landfills." (Council for Textile Recycling, 1997, p.1)

- **Recycled clothing,** according to Kay McFadyen (1996) "...may assume one of several forms. It may be that which is reused in the same capacity for which it was originally manufactured (e.g. vintage attire); it may be reprocessed to produce the same raw materials used in the initial manufacture (e.g. wool textile to wool fiber); or it may be reprocessed to produce a completely different kind of material (e.g. textile shredding for upholstery stuffing) (Quimby, 1975)" (p.5).

- **Secondhand clothing,** for the purpose of this study refers to clothing that has been used at least by one person. Secondhand clothing is usually either sold by charitable organizations, commercial businesses, or private people; "handed-down" to one's family or friends; donated to charity or people in need; recycled; or discarded.

- **Sustainable development** is defined as:
meeting "the needs of the present without compromising the ability of the future generations to meet their own needs" (Industry Canada, 1997, p.1).

- **Utility clothing.** In 1942, members of the Incorporated Society of London Fashion Designers were called by the Government of Britain to design a basic line of good quality utility

clothing, including coats, suits, dresses and blouses, to meet Government restrictions (Hall-Duncan, 1979; Laver, 1982; Rothstein et al., 1984; Wilson and Taylor, 1989). The aim was to use minimum amount of materials and labour in clothing production (De La Haye, 1988; Laver; McDowell, 1997; Robinson, 1980; Wilson and Taylor). Emphasis was paid to the good, simple cut and reasonably good quality of garments (Robinson). The line of clothing was characterized with above the knee hemlines, nipped-in waist and small collars, belts and lapels, if used at all (De La Haye). Utility clothing was meant to be available for all levels of society, the prices being set by the Board of Trade (McDowell; Wilson and Taylor).

- **War bride** is defined as:
  "1: a woman who marries a serviceman ordered into active service in time of war 2: a woman who marries a serviceman esp. of a foreign nation met during a time of war" (Bosley Woolf, 1977, p.1319). For this study, interviews were conducted on local Canadian Second World War brides who were born in Europe and married a Canadian serviceman either during the Second World War or directly after the Second World War. The war brides interviewed may have moved to Canada at the beginning, during or after the Second World War.

- **Women's business wear**, for the purpose of this study refers to more formal women's business clothing, for example, suits, skirts or dress pants with a formal, dressy top; not casual business wear such as jeans and T-shirts.

Chapter II

LITERATURE REVIEW

Introduction

The purpose of this study was to document and analyze fabric saving and clothing reuse techniques, including the "make-do-and-mend" campaign, used during the Second World War. In addition, the social, cultural and political conditions that led people to comply with the wartime clothing rationing and regulations were documented. The final objective of this study was to "design and construct a line of environmentally friendly women's business clothing" informed by the research findings. The following topics are included in this literature review: environmentally friendly clothing, secondhand clothing trade, clothing waste, clothing and textile industry pollution, the concept of conspicuous consumption versus sustainable consumption, Second World War Period clothing, a discussion on wartime clothing and women's work and a discussion on design, inspiration and creativity.

Environmentally Friendly Clothing

The 1960s brought the ecological movement, the 1970s brought pollution and energy issues, and 1980s brought concern for landfill issues and use of disposable products (Zimmer et al., 1994). It was in the late 1980s and during the 1990s when more serious environmental concerns surfaced due to many environmental catastrophes (e.g., Hone, 1994; Moore, Money and Orzada, 1999; Zimmer et al., 1994). Issues such as the diminishing ozone layer, the greenhouse effect, global warming, and "global survival" became global concerns (Zimmer et al., 1994). It also appears that since the late 1980s and early1990s, not only extreme environmentalists but also the common consumers have been paying attention to environmental matters.

The concept of "environmentally friendly clothing" has no universally accepted clear definition. The "natural fibre myth" has been promoted by "the mainstream fashion and media," misleading consumers into believing that natural fibres, such as cotton and wool, are more environmentally friendly as compared to manufactured fibres (Hone, 1994, p.20). Hone clarifies that:

> Cotton is environmentally unsound for a number of reasons: it is one of the major uses of pesticides on a world scale; it takes up valuable crop growing area in less developed countries like Pakistan and India; cotton production processes such as mercerising, bleaching and dying harm the environment and cotton garments need higher washing and ironing temperatures than synthetics. (p.20)

The American Textiles Manufacturers Institute (ATMI) introduced so-called "Environmentally Improved Textile Products" (EITP) (Moore et al., 1999). EITP defines "anything made from organic cotton or transitional cotton, naturally colored cotton, recycled or unprocessed fibers, Tencel, stone-free denim, or unbleached or undyed products" as environmentally friendlier (Moore et al.). The textile industry has introduced environmentally friendlier fibres such as polyester fibres made predominantly from recycled pop cans and partly from virgin polyester; organic and naturally coloured cotton, and Ultra Narrow Row Cotton® (UNRC); hemp; and Tencel® fibre (Hone, 1994; Kerr, personal communication, November 24, 2000, and 1998). In addition, The Organic Trade Association is currently working on "...organic fibre processing standards which have been drawn up to help create products that carry their organic qualities the entire way through the textile chain" (just-style.com, 2003d, p.1). According to Dr. Nancy Kerr, the UNRC takes less land to grow and is easier to pick as compared to ordinary cotton (personal communication, November 24, 2000). Industrial hemp, that contains minimal levels of THC (delta-9 tetrahydrocannabinol, the pshychoactive ingredient in marijuana), can be grown with a minimal use of chemicals. Tencel® is a lyocell which is a generic name for manufactured "cellulosic fibers which are produced by regenerating cellulose into fiber form out of a solution of cellulose in an organic solvent" (Albrecht, Reintjes, and Wulfhorst, 1997, p.298). There are no chemical intermediates formed during the fibre production, and the solvent used to dissolve the cellulose can be recycled (Thorton, 1993). Furthermore, the pulp used for the production comes from "managed forests, grown on poor agricultural land" (Thornton, p.43).

"Eco-labels" have been increasingly introduced by governmental and non-governmental organizations in order to set some standards regarding the concept of environmentally friendly clothing, and also to inform consumers of environmentally friendly characteristics of apparel sold as "green" (Nimon and Beghin, 1999a).

> For example, in the United States, agencies, such as the California Certified Organic Farmers and the Texas Organic Cotton Cooperative, certify organic cotton farmers and allow firms selling apparel made from their cotton to market them as certified organic cotton apparel. (Nimon and Beghin, 1999a, p.801)

Standards regarding eco-labels vary. Some of them outline regulations for use of various harmful chemicals, such as formaldehyde or carcinogenic dyes, or heavy metals that might have contaminated the fiber during the growing of raw material (e.g., use of pesticides and fertilizers), or during the manufacturing process, especially because of the dyes used (Sewekow, 1996). Other eco-label regulations may be stricter, and take the whole lifecycle of the garment into consideration when determining its environmental friendliness, starting from the raw material and ending with the disposal of any chemicals or harmful materials used during the manufacturing

process (Sewekow). Hone (1994) details that the European Commission's Eco-Labelling criteria, that has "been piloted on T-shirts and bed linen in Denmark," is "constantly reviewed by the European Commission", intends to take the whole lifecycle of apparel into consideration, and it regulates "energy consumption, colour fastness, consumption of water and pesticides used during cotton growing, sheep rearing etc." (pp.19-20). According to Hone (1994), so far the Germans have reached the most inclusive eco-labelling for apparel products, including the products' "lifelong impact on the environment" and the energy efficiency and recycling during the manufacturing process (p.20).

Nimon and Beghin (1999a) studied the market value of eco-labels in the Apparel Industry. Even though eco-labels provide some standards for the markets of environmentally friendly clothing, the impact of eco-labels can be criticized. For instance, eco-labels may be seen as creating trade barriers especially between the developed and developing countries (Nimon and Beghin, 1999b). Due to a lack of technology, the clothing and textile industries in developing countries may not necessarily be able to meet the standards required for eco-labels, thereby restricting their international trade possibilities (Nimon and Beghin, b). This in turn diminishes clothing choices for consumers (Nimon and Beghin, b). Alternatively, the western clothing and textile industries may suffer due to "cheaper competition from countries where no environmental costs are incurred" (Hone, 1994, p.19). In addition, consumers will generally have to pay higher prices for eco-clothing because of any imposed eco-label fees, increased production standards, and costs (Nimon and Beghin, b). Eco-labels do, however, make it easier for the consumer to investigate and compare different eco-clothing. As discussed earlier, some eco-labels require the apparel producers to follow stricter manufacturing standards and, may assure better quality apparel products for the consumers (Nimon and Beghin, b).

When it comes to the general environmental awareness of the Canadian Apparel Industry, a search on possible eco-labels used by the Canadian Apparel Industry resulted in one Canadian eco-label used for apparel. The Canadian Environmental Choice Program introduced certification (EcoLogo) for apparel made of certified organic cotton. In addition, the garment and its material must have been manufactured by using only those additives that have been approved by the Canadian Environmental Choice Program and the garment must not contain any dyes (Environmental Choice Program, year unknown). The EcoLogo is used as a tool also by the Canadian government for choosing environmentally friendlier products (The Biodiverstiy Economics Site, year unknown).

As pointed out by Koch and Domina (1997, b), it is desirable to provide "consumers with more options for resale or reuse" of old clothing, so that the value and lifecycle of clothing will be

extended and also, less clothing waste ends up in landfills (p.13). For the purpose of this study, "all-new" apparel made from secondhand clothing material was considered as environmentally friendly, as it not only provides an opportunity to lengthen the lifecycle of clothing material. It may also reduce clothing waste and decrease clothing production that in turn contributes to the air, water, soil and energy conservation (McFadyen et al., 1998).

Secondhand Clothing Trade

Tranberg Hansen published several articles on the topic of secondhand clothing imports to Zambia, and recently a book called *Salaula, The World of Secondhand Clothing and Zambia* (2000). As pointed out by Tranberg Hansen (1994, 1995, 1999), secondhand clothing trade has not been widely studied, and thus, more research on secondhand clothing trade and its local implications in developing countries is needed. In compliance, studying other possible uses for secondhand clothing material in developed countries appears to be justified.

According to Tranberg Hansen (2000), before the development of ready-made garments, clothing items had long lives as they were "passed down, resold or exchanged for other goods, altered or mended, and resewn before they reached the final phase of their journey and were recycled as rags into paper" (p.248). Secondhand clothing was not only managed by secondhand clothing stores, but also traded by pawnshops, so-called ragmen and in "rummage" and "jumble sales", as well as donated to the poor by charities and rich people (Ginsburg, 1980; Wood, 1993). Even after the introduction of ready-made garments, recycling of clothing continued. Beginning around 1550, the secondhand clothing trade was well established in the major European cities (McFadyen, Capjack, and Crown, 1998; Tranberg Hansen, 2000). However, as Tranberg Hansen mentions, with cheaper cotton and wool fabrics available, and with "mass producing tailoring firms," the secondhand clothing trade began to decrease during the mid-eighteenth century onwards (p.248). Nevertheless, at the same time the Netherlands, as well as London, became the secondhand clothing trade centers of Europe. Secondhand clothing was traded over long distances, to places such as Belgium, France and even South America. At the end of the nineteenth century, the secondhand clothing trade consisted mainly of exports as the ready-made clothing established its place in cities like Paris (Tranberg Hansen). Ginsburg states about the second-hand clothing in U.K.:

> By the end of the [nineteenth] century, ready-made clothing had increased in variety and decreased in price and as more and better-paid jobs became available to women so it was a point of pride for the young unmarried girl to buy new, an attitude which is only today beginning to change. (p.128)

Tranberg Hansen (2000) points out that the end of WWII launched the secondhand clothing trade in Africa. After the war, army clothing and used men's work clothing were exported from the West to countries in Africa (Tranberg Hansen).

By mainly analyzing United Nation's trade data and by conducting a field study in Rwanda during August 1986 Haggblade (1990) studied the "structure and evolution" (p.505) of the worldwide secondhand clothing trade and the impact of secondhand clothing imports to Rwanda. He states that the secondhand clothing trade from the Western countries to the developing countries increased since the beginning of the 1970s. From time to time, secondhand clothing has been banned in some African countries such as Kenya, Nigeria, South Africa and Zimbabwe (Field et al., 1996; Haggblade, 1990; Tranberg Hansen, 1999, 2000). Also, other developing countries including India banned the secondhand clothing trade at one point when it was feared that the secondhand clothing trade would have a negative impact on the domestic textile and clothing industries (Field et al., 1996; Haggblade, 1990).

Secondhand Clothing Trade Trends

Tranberg Hansen (2000) states that the secondhand clothing trade from Europe and North America rapidly increased during the past two decades, especially the exports to sub-Saharan Africa. Tranberg Hansen explains that in Western countries, secondhand clothing markets are targeted to niche markets, such as the "retro," "vintage," or "rave" style clothing, as well as "young professionals who may want high-quality clothes at modest prices" (p.250). Harris (2003) states in the Edmonton Journal: "There are currently more outlet stores, discounters, liquidation stores and second-hand clothing shops [in Edmonton] than ever before" (p.E2). Other current methods for selling and buying secondhand garments include classifieds ads, clothing exchange parties and online auctions on the Internet (Harris). The desire of young professionals to acquire reasonably priced high quality business clothing may well be addressed by producing women's business wear from secondhand clothing material.

In developing countries, such as Zambia, secondhand clothing is used widely among many societal groups. It provides more affordable clothing for the poor in comparison to the locally produced or imported ready-made garments (Tranberg Hansen, 1995, 1999, 2000). Wearing secondhand clothing is now socially acceptable in Zambia. Only the people who are high up in the social hierarchy do not wear used clothing (Tranberg Hansen, 1994, 1995).

Charitable organizations form the largest secondhand clothing collectors and export dealers (Tranberg Hansen, 2000). Conflicting issues relating to the idea of "charity" and commercial interests of the organizations have arisen. Apparently, depending on the particular

charity, between 40 and 75 percent of donated clothing is sold by the charities to textile recyclers, who in turn sell secondhand clothing to developing countries and textile and apparel industries. They organize the clothing by quality and type of garments, then bale them into approximately 45-65 kg bales (Field et al., 1996; Tranberg Hansen, 1994, 2000). Japan purchases most of the top quality items. Medium quality items are shipped to Latin American countries and the lowest quality to African countries. Although some developing countries have restricted or banned secondhand clothing imports, there are ways to "work around" these restrictions and bans when they are not heavily forced (Tranberg Hansen, 2000).

According to Tranberg Hansen (2000), the United States is the biggest exporter of secondhand clothing in terms of both quantity as well as value. In 1980 in the U.S. the secondhand clothing trade was $207 million compared with $1,410 million in 1995 (Tranberg Hansen, 2000). Germany is the second largest exporter, followed by the Netherlands, Belgium-Luxembourg, and Japan. Secondhand clothing is exported mainly to Africa, but also to Pakistan, Singapore, India, Hong-Kong, the Middle East, Japan, the Netherlands, Belgium-Luxembourg and the U.K. (Tranberg Hansen, 2000). The secondhand clothing trade was recently boosted by the liberalization of many developing countries, as well as the "sudden rise in demand from former Eastern Block countries" since the 1990s (Tranberg Hansen, 1999, p.345). "Canada has been involved in this trade with Zambia since the mid-1980s with export values growing from C$115,000 in 1985 to C$877,000 in 1991" (Tranberg Hansen, 1994, p.508).

Ethical and Social Issues Related to Secondhand Clothing Trade

The current secondhand clothing trade appeals to and reaches far more people than in the past (Tranberg Hansen, 1999). Many Western clothing donators assume that their donations truly go for charity and not for competitive trade (Francis et al., 1995; McFadyen et al., 1998). Although secondhand clothing trade brings employment both in developed and developing countries, provides cheaper clothing alternatives to the poorer people of the developing countries, and has the potential of boosting the national income of those countries, secondhand clothing exports may also threaten the local textile and clothing production, thereby making the trade an ethical issue (Brown, 2000; Field et al., 1996; Haggblade, 1990; Tranberg Hansen, e.g., 1994; McFadyen et al, 1998). In addition, secondhand clothing trade may relocate clothing waste problems to developing countries (McFadyen et al.).

Secondhand clothing imports also influence culture and clothing traditions in the developing countries. The questions remain whether this is avoidable and ethically acceptable. Tranberg Hansen (2000) points out that secondhand clothing is not necessarily used "as it is," but

rather interwoven into the existing clothing traditions and cultural norms of Zambians. Clothing plays an important role in the Zambian culture and secondhand clothing allows Zambians to express their uniqueness (Tranberg Hansen, 2000). Secondhand clothing is "...pulled apart, resewn, altered and put on in ways that physically and culturally fit Zambian bodies. What is being transformed is not necessarily the garment but its meaning" (Tranberg Hansen, 1999, p.343). Zambian tailors often make a living out of not only making traditional Zambian clothing but also altering and restyling secondhand clothing to create unique garments (Tranberg Hansen, 1994, 1995). For example, women's dresses and suits are made from colourful curtain materials and western men's secondhand suits are altered to fit the Zambian style (Tranberg Hansen, 1994). Even the unwanted fabrics are "...cut up, resewn and restyled into children's clothing" (Tranberg Hansen, 1995, p.140). Tranberg Hansen comments that she continues, "...to be struck by the diversity of local constructions that helped transform the West's no longer wanted garments into desirable clothes" (Tranberg Hansen, 1999, p.343).

Field, Barrett, Browne and May (1996) note that in Gambia, it is important to consumers that their clothing can be recognized as of "high quality" and of the United States or European origin, and therefore the imported secondhand clothing is sold without any alterations. Because the local textile and clothing industry in Gambia is not highly developed, there is a need for imported secondhand clothing. However, it can be also argued that the secondhand clothing imports prohibit any further development of the local textile and clothing industry in the first place (Field et al., 1996).

As there are ethical and social issues related to the secondhand clothing trade in developing countries, it would be beneficial not only to research solutions to these problems, but also to create alternative uses for secondhand clothing and textile material in developed countries. This study used secondhand clothing material for "newly designed" women's business wear.

Availability of Secondhand Clothing Material

In a study of secondhand clothing organizations in Edmonton, McFadyen et al. (1998) found that twenty-two of the fifty organizations that responded to the study questionnaire, estimated the "weight or number of articles acquired per year" for their organization, amounting to "approximately 1.8 million kilograms" annually per organization (p. 124). From the acquired secondhand clothing material, over 25% was rejected and "either returned to consignors, donated to other organizations, sold for reprocessing or export, or sent to landfills" (McFadyen et al., p. 124). Furthermore, "nearly 6% of the discards were directed to rapidly filling landfill sites" (McFadyen et al., p. 124). This study highlights the availability of secondhand clothing material

and the need for further studies on finding alternative uses for secondhand clothing and textiles in order to prevent filling up the landfills (McFadyen et al.). The use of secondhand clothing and textiles as material for "all-new" design apparel not only extends the life of clothing and textiles material, but also reduces landfill waste and manufacturing of "all-new-material" garments, thereby contributing to the air, soil, water and energy conservation (McFadyen et al.). Ideally, environmentally friendly clothing should last for a long time, yet be biodegradable.

Francis, Butler and Gallett (1995) studied "two of the largest national [U.S.] charitable organizations which accept donations of used clothing and operate thrift stores open to the public" (p.26). The main goals of the study were to investigate the amount of secondhand clothing received by these organizations and to determine how the organizations dealt with and traded secondhand clothing material. The final survey sample consisted of 79 responses (56% response rate) to a mailed questionnaire from the directors of St. Vincent DePaul Councils and Goodwill Industries. Francis et al. found that "an average of about 250,000 pounds of clothing is received each month by local charitable organizations [in the U.S.] largely as a result of post-consumer waste," thus emphasizing the large quantity of available secondhand clothing material for "all-new" apparel designs in North America (p.25). Unfortunately, an average of 6,200 pounds of secondhand clothing received per month by these organizations is disposed to landfills (Francis et al.). The authors suggest that "Workshops on inexpensive and creative remaking and remodeling of used clothing would help to divert some clothing from the landfill while satisfying the human need for novelty and visual stimulation" (p.29).

There are organizations and companies that accept donations of used men's and women's business wear and provide clothing to people who are entering the workforce but do not yet have the finances to purchase appropriate attire (Bowers, 2001). It is believed that professional appearance increases one's chances of finding as well as "keeping a good job" (Bowers, p.1). For example, a non-profit organization, *Dress for Success*, was established in 1996 and is currently located "in more than 75 cities, including 9 locations outside the U.S." (Dress for Success, 2002b, p.1). *Dress for Success*'s clients, "low-income women," are provided with a used suit for an interview and with another recycled suit when offered employment (Dress for Success, 2002a, p.1). Other examples of charitable organizations providing recycled career clothing for low-income women are *Generations Closet*, Alexandria, U.S. and *Suited for Change*, Washington DC, U.S. (Washington Magazine Inc., 2001). *The Graduate Women in Business Association* from the Fisher Collage of Business, the Ohio State University, U.S., arranged a women's business clothing donation campaign in February 2001 for the *Center for New Directions – Best Foot*

Forward Career Closet. This center also ensures that "women obtain career clothing at no cost or at very affordable prices" (Fisher College of Business, The Ohio State University, 2001, p.1).

In accordance with Francis et al.'s (1995) suggestion, constructing "all-new design" women's business wear from available secondhand clothing material provides an alternative way of decreasing unnecessary clothing waste on landfills. Just like the Zambians alter secondhand clothing into unique designs, it is possible to design and construct unique women's business clothing from secondhand material. Construction techniques could be standardized for particular type of garments, yet each piece of clothing will be unique and individualistic when different materials are chosen from the available secondhand clothing material. Carol Jessen (1995) wrote about contemporary textile printing trends in the Surface Design Journal. She discussed the possibilities that modern technology provides for small-scale printing and unique, customized textile designs. It can be argued that especially when people act in accordance with more sustainable living and consumption patterns (meaning that they consume less quantity and less frequently), markets for unique and individualistic apparel will increase. After all, clothing provides the means to express oneself and one's uniqueness on a daily basis. Women's business wear designed from secondhand clothing material has endless possibilities for satisfying customers' desire for uniqueness and individualistic appearance.

According to McFadyen et al. (1998), several Canadian communities have, or are in the process of creating, recycling programs for clothing and textiles. Some of these recycling operations are conducted in cooperation with charitable organizations. Although further development of recycling of fabrics is needed, such technology exists and has great potential (McFadyen et al., 1998). For example in Portugal, Italy and England, the re-manufacturing of recycled fibers is an industry with long roots ("Any old clothes?," 1994). Simple reuse of secondhand clothing does not involve further production. Recycling and manufacturing of fibers from secondhand clothing and other textile material does not require excessive amounts of energy, however, it is better if chemical procedures such as re-dyeing of the recycled fibers is avoided ("Any old clothes?," 1994). Using secondhand clothing material for "all-new" apparel designs does not require re-dying nor other environmentally harsh chemical fabric treatments, as long as the clothing re-produced is not used in any strictly regulated apparel product, such as children's sleepwear. The Canadian sleepwear regulation includes various types of children's sleepwear, dressing gowns and robes, and these garments may not be sold or used unless they pass specific tests detailed in the textile flammability regulations under the Hazardous Products Act (Crown, Kerr, and Richards, 2000).

Unfortunately, one of the drawbacks of the recycling of secondhand clothing material is that used materials may be of poorer quality as compared to new materials (Larney and van Aardt, 1999). Picking out good quality secondhand clothing and textiles for producing "all-new" apparel designs creates a challenge, as does the potential lack of knowledge regarding the fiber content of the secondhand garments and textiles. People have a tendency to cut out the fiber content and care labels from garments and secondhand household textiles.

Clothing Waste

Domina and Koch (1997) conducted an exploratory study to develop a textile waste lifecycle model. The textile waste lifecycle model was based on a broad literature review as well as "personal communication with a number of textile/apparel firms, retailers, trade associations, and non-profit organizations" (Domina and Koch p.99). According to Domina and Koch, the model indicates that the "interdependence between consumers and textile/apparel industries in textile waste disposal" is increasing "in an environmentally friendly manner" (p.101). The authors note that the recycling of post-consumer waste is the weakest of all three identified waste categories; "post-producer waste generated by manufacturers, pre-consumer waste generated by retailers, and post-consumer waste generated by the public" (p.99). A lack of suitable markets for reusable textile waste was acknowledged. Domina and Koch urge research on "new uses for textile waste" among other future research suggestions (p.101). Constructing new apparel from secondhand clothing and textiles addresses problems of reusing post-consumer clothing and textile waste.

An exploratory study, employing a survey questionnaire, was conducted by Shim (1995) at a large Southwestern U.S. university with 468 usable questionnaires from the total of 500 questionnaires. The survey was distributed to randomly selected university classes, and filled in by students. The study results indicated that one's environmental attitude rather than recycling behavior "had a stronger influence on several environmentally oriented clothing disposal patterns" (Shim, p.38). Furthermore, "gender, age, and ethnicity selectively predicted environmental attitude, waste recycling behavior, and clothing disposal patterns" (Shim, p.38). For example, female student participants of this study demonstrated a stronger environmental attitude, were less likely to discard old garments, and more likely to recycle or donate old clothing as compared to the male student participants. The older students were more likely to recycle or donate old apparel because of environmental reasons than the younger students. Shim's study results were supported by the study results of Koch and Domina (1997), who also found that females appeared "to be more concerned about the future of the environment and are

more likely than males to donate unwanted textiles when compared with other disposal methods" (p.13). Shim's, and Koch and Domina's, study findings supported the idea of constructing a line of women's business wear from secondhand clothing material as compared to constructing men's or children's clothing from used clothing material. Shim also calls for further studies on clothing disposal patterns and states that "as environmentalism becomes more important in our society, much more research is warranted regarding the clothing consumption process from a safe and green earth point of view" (p.47).

Koch and Domina (1997) studied the "effects of environmental attitude and fashion opinion leadership on textile recycling in the US" (p.1). They define the fashion opinion leader as "a consumer who has a greater than average interest in fashion and influences others to purchase new fashion items" (p.4). Koch and Domina acknowledged that little research had been conducted "on disposition behaviour" and that even less literature was available on "the disposition or recycling of textiles" (p.3). They conducted a survey questionnaire on "students from one Mid-western university," the sample consisted of 277 participants. The study findings indicate that environmental attitude related positively to textile disposition method but it did not relate to fashion opinion leadership (p.1). Also, as discussed earlier, "...females were slightly more likely to make use of environmentally friendly textile disposal methods, such as donation or modifying and reusing, than were males" (pp.12-13). However, Koch and Domina remind that "...textile recycling is not a gender issue and information should be directed to both sexes..." (p.13). It is taken into consideration that this particular study is limited when it focuses on women's clothing instead of men's, and/or children's, clothing.

According to the Textile Reclamation in the Warmer Bulletin (1994), clothing and textile waste generated by households varies from country to country depending on the socioeconomic level. Generally, in Western European and North American countries, approximately three to five percent of the total household waste consists of clothing and textile waste. It should also be acknowledged that the consumption patterns in Western countries have changed dramatically during the past fifty years. As consumption increased, the amount of waste generated also increased (Textile Reclamation). Clothing and other textile products are no longer repaired and altered as they used to be (Textile Reclamation).

Francis, Butler and Gallett (1995) state that the amount of used consumer textile waste in the U.S. is not exactly known, however, the post-producer waste from the Apparel Industry amounts to 1.5 to 1.9 billion pounds per year. The president of Leigh Fibers, Carl Lehner, from the U.S., also estimated the annual U.S. "new fiber and fabric wastes" (Kron, 1992, p.74) as 1.5 to 1.9 billion lbs., of which approximately "...75% to 85% is recycled today" (p.75). Riggle

(1992) on the other hand, estimated that the annual used consumer textile waste in the U.S. exceeds 4 million tons. Koch and Domina (1997) provide an alternative figure, based on their estimation of annual consumer textile waste on the World Wide Resource Institute report, according to which almost 640,000 tons, equaling to 51.2%, of consumer textile waste builds up in landfills every year. Furthermore, Mr. Usatch, president of Dumond Export Corporation, claimed that from the total solid waste generated in the U.S., approximately four to five percent is apparel that could still be reused or recycled (Riggle). Dumond Export Corporation from West-Philadelphia, U.S., purchases and sorts out clothing and other textile material in order to re-sell it. Only one quarter of the used consumer textile waste in the U.S. is gathered for reuse or recycling, mostly by charity operations (Koch and Domina; Riggle). The practice of recycling clothing and textiles is more common in some European countries (Riggle). The decrease of available landfills, as well as their increased cost, may encourage the apparel and textile industries, as well as consumers, in the Western world to recycle more clothing and textile waste in their country (Larney and van Aardt, 1999). According to Kron (1992), apparel and textile manufacturers in the U.S. are already experiencing waste challenges caused by landfills refusing to accept more clothing and textile waste. One of the challenges is to keep the cuttings uncontaminated of (for example) "metal, paper or organic junk" (Kron, p.75). Uncontaminated apparel and textile waste is more valuable and easier to market for recycle uses. The Council for Textile Recycling Incorporation's chairman, Edward Stubin, points out that it would also be beneficial to "research" and "to develop new products" utilizing apparel and textile waste (Kron, p.77). In addition to being environmentally sound, clothing and textile waste recycling sector provides job opportunities, also "for unskilled workers" (Environment Quebec, 2002, p.2).

Clothing and Textile Industry Pollution

The clothing and textile industry exacerbates damage to the environment in two ways, by "depleting resources and by producing pollution" (Slater, 1994, p.67). Therefore, it is essential that the whole lifecycle of the garment be examined before it is declared environmentally friendly (Slater). According to United Nations Environmental Program (2003b):

> A product's life cycle starts when raw materials are extracted from the earth, followed by manufacturing, transport and use, and ends with waste management including recycling and final disposal. At every stage of the life cycle there are emissions of pollutants and consumption resources. (p.1)

Although it is beneficial when at least parts of the clothing manufacturing cycle are made more environmentally friendly, the whole process needs to be examined. The environmental costs of textile manufacture (and clothing manufacture) not only use energy or produce waste, but also

have costs "inherent in a machine, raw material, or other components used in production" (Slater, p.71).

According to Slater (1994), in the past the clothing and textile industry has not been thought of as a major source of environmental pollution. Nevertheless, consumers and government legislation are calling for more environmentally friendly clothing and textiles industries (Hone, 1994). Moore et al. (1999) studied environmental awareness in the U.S. textile industry. They developed a survey questionnaire to assess "the actions being taken by the textile industry to manufacture EITP [environmentally improved textile products] or manufacture textiles in an environmentally improved manner" (p.28). The study sample consisted of 39 textile firms "certified by the E3 program" (p.28). The E3 (Environmental Excellence) program "helps textile companies promote environmental awareness and implement environmental policies" by providing a set of guidelines for the textile companies to follow (p.27). Moore et al. found that more than three quarters of the textile firms studied followed a "corporate environmental philosophy," and thus, their textile products complied with the standards for EITP (p.27). They conclude that the U.S. textile industry is on its way to an environmentally friendlier production approach, whether it will be due to "government regulations, corporate policy, or consumer demand" (Moore et al., p.31).

There appears to be both governmental and non-governmental help available for textile and clothing manufacturers to implement environmental strategies (Hone, 1994; Moore et al., 1999). Environmental management strategies or systems help the manufacturers to meet international standards of environmentally friendly clothing (Hone, 1994). According to Hone, in the U.K. help is available to textile and apparel companies regarding environmental strategies, including "the DTI's Enterprise Initiative, The Environmental Technology Innovation Scheme (ETIS) and a free helpline to the Warren Springs Laboratory providing up to four hours of free consultancy on environmental matters" (p.19). Hone also points out that the environmental strategies help companies "to manage the environmental impact of industrial processes to the best international standards" (p.19). One of the standards introduced for the international environmental management is the ISO 14000 standards, developed by the International Organization for Standardization (ISO).

The ISO 14000 series of voluntary standards are "documented agreements containing technical specifications or other precise criteria to be used consistently as rules, guidelines, or definitions of characteristics, to ensure that materials, products, processes and services are fit for their purpose" (The International Organization for Standardization (ISO), 1999, p.1). ISO 14000 series of standards are meant to help any sized company or organization to "assess and control the

environmental impact of their activities, products or services" (Standards Council of Canada (SCC), 2001). The following processes are addressed by the ISO 14000 series: "environmental management systems, environmental auditing, environmental labels and declarations, environmental performance evaluation and life cycle assessment" (SCC, 2001, p.1). As the ISO 14000 standards are recognized internationally, they prepare companies and organizations with a framework to deal with the above listed processes on a global scale. It should be acknowledged that ISO 14000 series does not provide specific targets for environmental performance, but these need to be defined by the companies and organizations themselves (SCC, 2001).

Slater (1994) introduced a method of calculating the overall environmental cost of textile manufacturing by taking not only the dynamic costs of manufacture into consideration, but also those of static factors. The dynamic costs consists of those normally regarded as an environmental cost, including energy use, waste and air, soil, and water pollution (Slater). The static costs take environmental costs of the machinery, raw material and auxiliary agents, into consideration (Slater). Taking the static costs into account show that some materials, such as natural wool fibres, are not as environmentally friendly as commonly assumed. Fibre-bearing animals (e.g., sheep), need to be fed and growing food crops for the animals takes up land, which in turn is often treated with agricultural chemicals, such as fertilizers (Slater). As discussed previously, the use of secondhand clothing and textile material for "all-new" apparel design lengthens the overall lifecycle of the clothing and textile material. Producing apparel from secondhand clothing and textile material also requires less production machinery as compared to producing "all-new" material for apparel. Therefore, the static costs of apparel made from recycled clothing can be kept to a minimum and thus, be more environmentally friendly.

From Conspicuous Consumption to Sustainable Consumption

In a lecture provided by the University of Alberta's Students' Union in January 2003, a Canadian "scientist, broadcaster, author and environmental activist" Dr. David Suzuki explained that manufacturing for the Second World War effort boosted the American economy out of the Great Depression (Cairney, 2003, p.1). After the war, "...business interests decided to keep the economy afloat through consumerism" (Cairney, p.1). Employees chose to work harder and to make money in order to keep purchasing more material belongings instead of "working towards a shorter work week" and non-materialistic values (Suzuki in Collins, 2003, p.1). According to Suzuki, currently "66 per cent of the North American economy is geared towards the production of consumer goods" (Cairney, p.1). Conspicuous consumption has in turn "...brought the world

to the brink of environmental ruin" (Cairney, p.1). Not only are the mass consumption and disposal culture harmful to the environment but also impossible to carry on in the long run – Suzuki points out that "We're using up our capital [referring to natural resources] now" (Collins, p. 1).

McRobbie (1988) calls attention to one trait of contemporary consumerism - clothing is discarded not because it is worn out but simply because it is no longer wanted by its owner. Concentrating on classic clothing styles rather than fashion fads, as this study did, allows for more years of wear for one's clothing. McRobbie (1988) further states that:

> By recycling discarded pieces of clothing new wearers are not only beating the system by finding and defining high fashion cheaply, they are also making good use of the social surplus. An ecological ideal thus resides alongside the desire for artifice, decoration and ambiguous, double-edged femininity. (McRobbie, 1988, p.45)

However, it should also be noted that even the secondhand clothing market "...is selective in what is offered and what, in turn, is purchased" (McRobbie, p.29). Using recycled clothing materials for "all-new-designs" has potential to also increase the overall life-cycle of those used textiles and clothing that are no longer wanted "as they are." Furthermore, recycling textiles and clothing help reducing clothing waste and pollution created by textile and apparel industries.

The United Nations Environment Programme (UNEP) has introduced and is currently working on a campaign "Shopping for a Better World" to make a pro-environmental influence on consumers through "the $US7 trillion global retail industry" (just-style.com, 2003a, p.1). According to Klaus Toepfer, the Executive Director of UNEP, the plan is to change consumer attitudes and "ultimately people's actions" towards more sustainable consumption patterns with the help of fashion and retail industry (UNEP, 2003a, p.1). The industry could play a key role in making sustainable consumption and lifestyle fashionable, "influence suppliers to produce in a more sustainable manner" and provide environmental apparel choices for the consumer (just-style, 2003, c, p.1). The actions already taken by some retail companies include "developing logistical strategies for transport, making life-cycle assessments of packaging, marketing green products, drawing up codes of conduct for suppliers, and demanding innovation in building design and energy systems" (UNEP, 2003a, p.2). UNEP (2002) states about the sustainable consumption approach:

> This will stimulate product and technology innovation, enabling consumer to satisfy their needs with better performing products or services that use fewer resources, cause less pollution and contribute to social progress worldwide. New consumption patterns need to be developed, based on performance and higher service content rather than on material contents. (p.1)

UNEP also recognizes the importance of considering the whole life cycle of a product in reference to the product's environmental friendliness (UNEP, 2003b). It is essential that consumers are able to make informed environmental purchasing decisions. Products' "life cycle analysis, eco-labeling initiatives and other information tools" will help them to do so as stated by Norway's Minister, Borge Brende, in a "Ministerial Meeting of UNEP's Governing Council," February 2003 (UNEP, 2003b, p.2). Moreover, Toepfer states that the whole life cycle of a product should be considered when making "informed decisions on production and consumption patterns, policies and management strategies" (UNEP, 2003b, p.1).

Kim, Forney and Arnold (1997) studied whether "consumers' environmental concerns influence their responses to fashion advertisements" (p.147). A convenience sample of 120 female U.S. university students from "merchandising classes" was employed for the study (p.147). The environmental and non-environmental advertising message, as well as high and low environmental concerns were the independent variables, and "the affective response to the advertisements" the dependent variable (p.147). The participants were shown slides of apparel fashions "...either in nature or non-nature settings...combined with environmental or fashion advertising claims" and were asked to respond to the advertisements (p.147). Because of the type of sample and stimuli used, the study results should be interpreted with caution. Nevertheless, the results indicated that participants concerned for the environment "reacted more positively to fashion advertisements," both environmental and non-environmental, as compared to participants not concerned for the environment (p.147). Furthermore, those participants who were concerned for the environment, responded favourably towards the environmental advertising and participants not concerned for the environment "reacted more positively to" non-environmental advertising (p.147). Thus, it would be beneficial to comprise "nature settings and environmentally-oriented claims" to advertising when targeting environmentally friendly apparel for green consumers (p.152). Kim et al. suggest that an environmental apparel message could be presented "as secondary" after "a fashion message" when advertising for not environmentally concerned consumers (p. 152). It is acknowledged by Kim et al. that "...environmental responsibility can be shifted from regulatory agencies to the marketplace and, ultimately, to consumers" (p.153). Future research was called upon this area, one of the focuses being also on actual consumer behaviour, purchasing environmental apparel (Kim et al.).

Purchasing environmentally friendly apparel, or any "green" product, is a complex process (Kim and Damhorst, 1998). According to Ottoman (1992), "environmental or green consumerism" involves "individuals looking to protect themselves and their world through the power of their purchase decisions" (p.3). Apparel consumption, on the other hand, includes

"acquiring, storing, using, maintaining, and discarding apparel items" (Kim and Damhorst, 1998, p.126). In addition to considering the environmental aspects of the garment, the consumer needs to think about the availability, performance, price and quality of the garment among other attributes (Kim and Damhorst, 1998).

Swinker and Hines (1997) examined "consumers' selection patterns of textile products made from recycled fibres" (p.308). They employed a quasi-experimental study design, in which undergraduate students "evaluated six identical sweatshirts and six identical carpet samples that were labelled with two manipulated information cues, price and fibre content" (p.307). Results from 124 responses indicate that apparel made from recycled fibres could break into the markets if they are "priced competitively with products made from virgin fibres" (p.307). It is acknowledged by Swinker and Hines that manufacturing of apparel from recycled material is often costlier, as compared to manufacturing "all-new" apparel, and thus, pricing recycled apparel competitively is challenging. However, one option, as discussed earlier, would be to concentrate marketing women's business wear made from secondhand clothing material as "unique" and "individualistic," which could justify its higher price.

Limited research has been conducted on the environmentally friendly consumer attitudes and behaviour specifically in the field of apparel (Butler and Francis, 1997; Kim and Damhorst, 1998). Butler and Francis (1997) built their study "on the limited amount of research" (p.76) on this topic and examined "general environmental attitudes and how they relate to attitudes regarding clothing and the environment and how both influence apparel purchasing" (p.77). They administered a survey questionnaire on a "national [U.S.] random sample of 1000" (p.76). Replies from 402 women were received. The results show "that demographic characteristics influenced general environmental attitudes which in turn influenced clothing environmental attitudes which ultimately impacts clothing purchasing behavior" (p.76). Older age, more so than education, predicted one's environmental "purchasing behaviour but was mitigated by the stronger effect of the general environmental attitudes" (p.84).

Zimmer, Stafford, and Stafford (1994) defined environmental concern as a "more general concept that can refer to feelings about many different green issues" (p.64). Zimmer et al. identified general environmental issues that consumers saw as important, including concern for waste, wildlife, biosphere, popular issues, health, and environmental technology, as well as energy awareness. They point out that as environmental problems are serious global concern, more research in the environmental area is needed (Zimmer et al., 1994).

Kim and Damhorst (1998) developed a model to measure connections between environmental concern, knowledge regarding environmental apparel and environmentally friendly

apparel purchasing. They conducted a written questionnaire on 261 undergraduate students from a U.S. university. The results of their study point out that the concern for the environment and knowledge of environmental issues do not strongly relate to environmentally friendly apparel purchases (or other environmental behavior connected to apparel, such as recycling) (Kim and Damhorst, 1998). Therefore, it is acknowledged by Kim and Damhorst that there is a need for "businesses to educate consumers further about the environmental benefits of some apparel products" (p.132). Moreover, there is a lack of studies conducted on consumer awareness of environmental impact of the apparel products (Kim and Damhorst).

Scholder Ellen (1994) carried out an experimental study on "objective and subjective knowledge effects on pro-ecological behaviours" by employing a mixture of focus interviews, and telephone and mail surveys (p.43). She found that environmentally concerned consumers do not necessarily have a high level of objective knowledge regarding environmental matters or environmentally friendly products. Furthermore, environmentally concerned consumers may "believe they are knowledgeable" about environmentally friendly products when in fact they do not have enough essential "knowledge to make sound ecological decisions" (p.43). As pointed out in the discussion on environmentally friendly clothing, consumers appear to hold misleading beliefs about environmentally friendly clothing as well (e.g.,"the natural fibre myth").

Minton and Rose (1997) explored "the relative effects of environmental concern (a general attitude) and social norm pertaining to concern for the environment on three consumer behaviours and six behavioral intentions" (p.37). A survey questionnaire was mailed to "...a sample of non-faculty members at a [U.S.] Southern university who were the primary shoppers in their households" (p.39). Because of the small convenience sample used (144 responses), the study findings should be interpreted with a caution. Nevertheless, the results show that "...the personal norm (what I feel morally obligated to do) had a greater effect on the behaviors than the injunctive norm (what others think I should do), and the injunctive norm had a greater effect on the behaviors than the attitude toward the environment did" (p.44). Based on their study findings, Minton and Rose suggest that consumers should be encouraged to "do the right thing" (p.45). Education regarding environmental awareness should be started with young children, and celebrities as well as opinion leaders could be used to promote environmentally friendly behaviour (Minton and Rose). Consumers should also be educated about the environmental aspects of apparel, as that would allow consumers to correct any misconceptions that they may have about eco-clothing. In addition, consumer education is needed in order to be able to either modify or extend the life span of textile products, so that more people will recycle their old clothing (Koch and Domina, 1997). Moreover, education would encourage consumers to choose

apparel "made from recycled fibres" or secondhand material (Swinker and Hines, 1997). It is pointed out by Minton and Rose that "there is a need to identify those factors that may moderate the impact of environmental concern and norms on environmentally friendly consumer behavior." This study aimed at documenting some of the social, cultural and political reasons that not only forced, but also encouraged people to "make-do-and-mend" clothing during the Second World War. It was expected that some of the motivations for saving fabric and recycling clothing material from the war period could be modified to further promote the use of environmentally friendly women's business clothing made from secondhand clothing material.

Sustainable development means that not only are the environmental issues taken into account in reference to development, but also societal issues such as poverty are considered (Hurtado, 1997; Industry Canada, 1997). For example, "*Ethically Me*" a company in the United Kingdom retails women's wear that has been manufactured by taking the "workers health and safety, pay and conditions" into consideration and no "child or forced labour" has been used in the production of the textiles or the final apparel products sold (just-style.com, 2003c, p.1). Furthermore, *Ethically Me* donates "...some of the proceeds of each sale...to community charities in London" (just-style.com, 2003c, p.1). When consumers consider both environmental and social issues in their purchasing decisions, they are hopefully able to make consumption choices that are more sustainable. Ultimately, sustainable consumption also means consuming less. Therefore, the government needs to address these matters as well as to educate the public and the policy makers about these matters. Clothing is one of the basic human needs, and any change for preserving the environment should start from the basic, "grass root" level.

Second World War Period Clothing

General Background

As stated by Byrde (1986), "practical, comfortable and hard-wearing clothes" were needed during the Second World War, when women took part in the war effort by joining the workforce and by farming land among other contributions (p.77). In the United Kingdom, "Indispensable items in a woman's wardrobe were an overcoat, tailored suit and day dress. An innovation was the all-in-one shelter suit (also called a siren suit) - warm and easy to put on for night-time visits to air-raid shelters" (Byrde, p.77). Fashion and clothing styles were restricted especially in the United Kingdom, where clothing rationing, restrictions and "Utility Line" of clothing were introduced (Byrde; Laver, 1982). Women's clothing style shifted towards a military look "with brass buttons, square shoulders and dyes mainly limited to dusky blues, bottle greens, burgundies or red and black" (Minns, 1980, p.154). Wartime women's clothing style can

be further described as having "wide shoulders, narrow waists and short skirts" (Byrde, p.80). Some women simply did not have time to pay attention to fashions, yet many made an extra effort to "make-do-and-mend" old clothing and thus, along the way constructed unique and creative garments (McDowell, 1997; Minns; Wilson and Taylor, 1989). Some of the rich people, on the other hand, "could still find haute couture, at a price" (Minns, p.154).

In spite of the fact that,

> America did not enter the war until 1942 and although not subjected to such stringent clothing restrictions as Britain, her fashions followed similar lines. The wide shoulders and short, straight skirt were also worn but American clothes managed to look both pretty and practical. (Byrde, p.84)

The Canadian Wartime Prices and Trade Board regulated clothing production and prices, but it did not introduce any clothing rationing scheme, nor did the government of the United States (Maginnis, 1992; Turnbull Caton, 1994). The Second World War also popularized pants as not only men's but also women's wear. Pants were worn in both Europe and North America because of their practicability for factory and farm work, "as a means to cover legs for which nylon stockings were not available – as well as for other more symbolic reasons associated with the connotations of doing work previously designated as appropriate only for men" (Richman Kenneally, 1998, pp.71-72).

Clothing Rationing and Consumption Laws

Britain

Civilian clothing rationing was introduced in Britain in June 1941 (Byrde, 1986; Waller and Vaughan-Rees, 1987; Wilson and Taylor, 1989).

> Ironically the scheme of coupons for clothes and food was copied from the Germans. Initially, the allowance was 66 coupons a year, but in spring 1942, because of growing shortages, this was cut down to 60 for fifteen months, approximately 48 coupons per year. (Wilson and Taylor, p.116)

For example, in 1941, 18 coupons were needed for a women's Lachasse suit, 4 coupons for a blouse and 8 coupons for stockings (Wilson and Taylor). Even knitting wool was rationed (Petter, year unknown). Waller and Vaughan-Rees point out how

> The wise ones [women] chose to use their coupons on a suit that was good looking, hard wearing, cosy and comfortable for duty 24 hours a day. Some bought a dress that they wouldn't get tired of, and made it play a different part for each occasion with artfully contrived changes. (p.89)

According to Waller and Vaughan-Rees, the introduction of clothing "point rationing" brought relief to the majority of women as the rationing provided a more equal chance for everybody to

purchase clothing. The government's Board of Trade controlled the prices of the "Utility Line" which is discussed below (Wilson and Taylor). As the war proceeded, fewer ready-made garments were available, and thus, because of the lack of new outfits as well as the clothing rationing that reached "even the most basic garments," people had to make-do with garments they already had (Hawthorne, 1998, p.85). The "make-do-and-mend" campaign introduced by the British Government will be discussed in detail later.

Utility Clothing, Austerity Restrictions and Concentration Scheme. According to Withers (1943), shortly after the beginning of clothing rationing, the Government of Britain's Board of Trade introduced a Utility clothing line as part of its WWII utility regulations that also included items such as furniture. Utility clothing was available for purchasing in May 1942 (Waller and Vaughan-Rees, 1987; Withers).

> Its sole purpose, in those early days, was to ensure a supply of reasonably priced clothing by fixing ceiling prices and establishing definite rates of profit at every stage from the production of the cloth to the finished garment. (Withers, p.115)

After the initial launch of Utility clothing, the Board of Trade concentrated on assuring the good quality of the Utility clothing line by introducing quality standards for fabrics used for the line.

> It was in everybody's interest that clothes should last: the individual would not have the coupons, nor the nation the labour and raw material, to replace them. (Withers, 1943, p.115)

Furthermore, with mass production in mind, the clothing sizing system was worked on "through the British Standards Institution" (Withers, 1943, p.116). Members of the newly formed Incorporated Society of London Fashion Designers were recruited to design a small basic line of Utility clothing, including coats, suits, dresses and blouses, to comply with the Government's austerity restrictions and Making of Clothes (Restrictions) Orders that "restricted yardage and style" (Byrde, 1986; Howell, 1976, pp. 161-162; Laver, 1982; Peacock, 1998; Rothstein et al., 1984; Steele, 1997; Waller and Vaughan-Rees, 1987; Wilson and Taylor, 1989; Withers).

> These austerity restrictions came in as a series of Making Up of Civilian Clothing (Restriction) Orders, and applied to all clothes produced from the home market. The goal was to make further savings of labour and materials by simplifying the garment styles. (Wilson and Taylor, p.118)

"Utility restrictions were meant to achieve maximum standards of quality at minimum prices" (Hall-Duncan, 1979, p.122), while the austerity regulations determined that a minimum amount of fabric had to be used, banned decorations and trimmings (for example, no embroidery or ornamental stitching were allowed) and preferred minimal labour usage in the production of

clothing (De La Haye, 1988; Laver; Hall-Duncan, 1979; McDowell, 1997; Robinson, 1980; Wilson and Taylor). "The number of pleats, seams, and trimmings" were limited, as were "the width of sleeves, hems and collars" reduced and the use of sequins forbidden (Waller and Vaughan-Rees, p.90).

The Utility clothing was marked with a "CC41" label, referring to "Civilian Clothing" and to the start of its production, 1941 (Daniels, 1974; Hawthorne, 1998). According to Daniels, designer Reginald Shipp was asked to design the letters of the symbol so that they would be unrecognizable to the public. The clothing line was named "Utility" by one of the Board of Trade member's, Sir Lawrence Watkinson's, secretary, Alison McInnes (Daniels).

Nevertheless, the CC41 label "was the universal symbol of government approved quality that everyone looked for before buying anything" (Bamford et al., 1998, p.106). Emphasis was paid to the good cut and reasonably good quality of garments (Robinson, 1980). The line of clothing was characterized with above the knee hemlines, nipped-in waist and small collars, belts and lapels, if used at all (De La Haye, 1988). The line of Utility clothing was influenced by the simplicity of the military uniform (Wilson and Taylor, 1989). Waller and Vaughan-Rees (1987), describe the Utility clothing as "smart, simple and plain and well fitted to the body to save on material" (p.90). According to McDowell (1997), the prices of the Utility clothing were set by the Board of Trade, and it was produced at various price levels "from couture to mail order" (Wilson and Taylor, p.120). In the end, four-fifths of the clothing production consisted of Utility clothing (Waller and Vaughan-Rees).

> In 1943, a woman might spend under £5 for a well designed Utility Suit, or eight guineas for one made from gentleman's suiting. She could get a coat for under the £5 limit, or a wool dress for under the £3 limit. (Waller and Vaughan-Rees, p.90).

Despite the proud and creative make-do-and-mend effort and the Utility clothing line, the war conditions and strict rationing contributed to a decrease in not only clothing quantity but also the overall quality of the wartime clothing (Langley Moore, 1971). Furthermore, by the end of the war, women were desiring "all-new" garments and were getting tired of "making-do" with old, "shabby" clothing (Waller, and Vaughan-Rees).

Apparel industries both in the United Kingdom and the United States benefited from the WWII clothing regulations. In the U.K.:

> By controlling quantities and prices the Utility scheme forced manufacturers to choose their cloths wisely and cut economically. Standards of manufacture were improved by minimum-standard government regulations and by public forced by coupon rationing to discriminate, and methods of manufacture were streamlined and better mechanized by the pressures of rushed uniform production. Sizing and costing were for the first time regularized and accurately worked out, and labour was reassessed. (Howell, 1976, p.163)

Also, the Concentration Scheme launched in 1942 forced co-operation and merges of existing apparel manufacturers as well as prevented new apparel companies from entering the field, leading "to greater stability and efficiency" within the field (Wilson and Taylor, 1989, p.120).

Canada

Turnbull Caton (1994) has written about the connection between civilian clothing and "the wartime actions of the nation" during WWII from the Canadian perspective (p.167). She points out the importance of further studies on Second World War clothing in Canada as historical clothing, forming a part of the nation's "material cultural heritage" (Turnbull Caton, p.169). Turnbull Caton further states that not much literature has been directly written on apparel and the WWII period in general, thus justifying the significance of documenting and analysing fabric saving and clothing reuse techniques from the Second World War period.

In Canada, clothing prices, supply of materials, and production of clothing was regulated by the Wartime Prices and Trade Board, yet no clothing rationing scheme was introduced (Turnbull Caton, 1994). So-called "A61 regulations curtailed luxury goods and made changes in the manufacture of goods for the home" (Routh, 1993, p.90). Furthermore, services such as re-make centres and "make-do" leaflets helped Canadian women to reuse clothing (Routh).

As stated by Routh (1993), with the A61 regulations fabric allowance for different types of clothing, the length of zippers, use of fabric colours and patterns, length of hems, and the width of belts among other things were limited. The apparel industry was kept up to date regarding the Wartime Prices and Trade Board's A61 regulations by the *Stylewear* magazine (Routh). By 1942, apparel manufacturers were restricted in their productions to the Canadian market; the production "was to be cut by one-third" (p.89). Furthermore, the apparel manufacturers "had to make do with existing machinery" (Routh, p.90).

The United States

In the United States, no apparel items except rubber goods and shoes were rationed (Maginnis, 1992). Nevertheless, "price freezing, and the War Production Board's guidelines for clothing manufacture" restricted clothing availability and style (Maginnis, p.60). Clothing rationing was considered in the United States but because of the challenges a large country like the U.S. would have to face with clothing rationing, clothing "conservation programs" were preferred:

> We would have to ration for 130 million people. Our climate varies greatly in different sections of the country which means different types of clothing. We would require many

> different garments for different purposes and no one could develop a really workable plan. (Walton, 1945, p.162)

McCall's magazine from July 1943 referred to a "war model program" that included clothing and shoes and was meant to "...secure adequate production of the basic things everybody needs at a price everybody can afford to pay" ("War models," p.7)

> American women fared better than those in Europe. Their clothes were more stylish, although they had a more casual approach to fashion. Everyday clothes were based on interchangeable separates: jackets, blouses, skirts and trousers. Small, fuzzy hats were very popular. (Cassin-Scott, 1994).

An American designer, Claire McCardell, took part in the war effort by utilizing hooks and eyes in her clothing designs instead of zippers as they took less metal to produce (Bamford et al., 1998). McCardell also convinced a "ballet shoe manufacturer Capezio to add a heavier sole to their shoes" (Bamford et al., p.115). Ballet shoes were not rationed like other shoes and instantly these modified ballet shoes became fashionable (Bamford et al.).

The U.S. government launched the L-85 regulation that restricted the use of yardage by "a general plan or silhouette" for apparel production (Walton, 1945, p.76). L-85 restricted the use of fabric, the length of hems, banned ruffles and cuffs on coats and suits and forbid the use of zippers (Stephen Frings, 1991). The permitted suit design was referred to as the "Victory Suit" (Steele, 1997, p.6). In spite of the fact that the innovation in apparel design was restricted with the L-85 regulation, use of innovative apparel creations such as the wrap-around skirt was promoted in the U.S. during wartime.

France

In France, a clothing rationing system was initiated in January of 1941 (Diamond, 1999). Apparently, the process of acquiring ration tickets for oneself or one's family members was a long one. First one needed to "go through a series of procedures to produce a textile ration ticket" from a "distribution centre," after which one could try finding the particular garment (Diamond, p.62). The textile ration ticket "represented the weight of the piece of clothing" one wanted to purchase (p.62).

"Make-Do-and-Mend" Campaign

Britain

In order to encourage people not to purchase new clothing until absolutely necessary, saving material and labour for the war effort, the "make-do-and-mend" campaign was introduced in 1943 by the Government of Britain (McDowell, 1997; Waller and Vaughan-Rees, 1987;

Wilson and Taylor, 1989). Notes from the Women's Group on Public Welfare meeting, retrieved (July 15, 2003) from the Imperial War Museum, Department of Documents, London, suggested a "Make and Mend Campaign" as "shabbiness" and "...a decline in clothing standards may be accompanied by a decline in self respect and a consequent slackness of the mind" (p.3). The meeting notes state that "...the public is as a whole very little aware as yet of the patriotic need for saving material..." and thus,

> The women's Group are therefore convinced that nothing less than a nation wide campaign on the lines of the Food Front will suffice to meet the urgent situation when the shortage of material begins to be felt in the second year of clothes rationing. (Imperial War Museum documents, year unknown, p.3)

The make-do-and-mend campaign that the Government of Britain introduced included posters, advertisements and instructions in various women's magazines, and "how-to-do-it" booklets informing people of the tricks of clothing alterations, care and mending, as well as how to plan one's wardrobe (e.g., McDowell, 1997). In addition, the "Mrs. Sew & Sew" cartoon character was introduced to promote the make-do-and-mend campaign (McDowell, 1997). Local branches of "The organisations comprising the Women's Group" introduced make and mend classes (Imperial War Museum documents, year unknown, p.1).

Unique clothing creations included blankets turned into coats, dresses made from curtains, and blouses made from maps printed on silk (e.g., McDowell, 1997). "Strangely enough, many maps were printed on stiffened silk, originally intended for lightweight carriage. They could be bought from a bookstore for about half a crown (12 ½ pence), soaked to loosen the glue, washed and re-used" (Hawthorne, 1998, p.94). Women painted "buttons with coloured enamels" or made their own buttons, added appliquéd designs or embroidery on old dresses, and made their own hats (Waller and Vaughan-Rees, 1987, p.89). Clothing was altered to fit the wartime regulations by shortening skirts and nipping in waists, and panels of different material were added to old garments to make them fit better or to update the look of the garment (Waller and Vaughan-Rees). When knitting wool became rationed, people unravelled their old jumpers and reknitted garments (Waller and Vaughan-Rees). Even bathing suits could be knitted from old woollen jumpers (Hawthorne, 1998).

> Everything was made into something else. Old shirts would make baby clothes or knickers, though elastic was hard to find. Flour sacks and sugar bags became cushion and furniture covers, or shorts for cadets. The fabric used to fill broken windows after the air raids was found to make excellent tea cloths. Architects' and engineers' offices were raided for discarded drawings on linen which could be boiled and re-used for hospital supplies and children's clothes. Laddered stockings were cut into strips and knitted into rugs for the homeless, while all remnants made useful pillow stuffing for rest centers. (Minns, 1980, p.151).

One way of making use of old silk stockings was to fold them over and tack them on as shoulder pads (Waller and Vaughan-Rees, 1987). "Women of all classes" attempted making their own underwear "from all sorts of material," as the supply of underwear was limited during the war (Bamford et al., 1998, p.112). According to Bamford et al., parachute silk was one of the materials used for home-made underwear. Unfortunately, parachute silk wasn't very comfortable to wear, so undergarments made from parachute silk were "worn infrequently and usually just for show" (Bamford et al., 1998, p.112). The military allowed damaged parachutes "for civilian use" and they were offered "off coupons" (Hawthorne, 1998, p.94). Hawthorne (1998) called necessity "the mother of invention" and further stated: "Adversity often aids artistic endeavour, and ingenious notions sprang into being under these 'waste not, want not' years" (p.85). Jenkins (1953) stated that the women's institutes making-do and mending knowledge and skills from WWII era were "...still useful and still used in 1952" (p.102). In a similar note, this study found that the making do techniques and ideas from the WWII period are valuable and transferable to contemporary clothing designs even today, approximately 60 years later.

Women's Voluntary Services. In August 1938, Women's Voluntary Services (WVS), also referred to as Women's Royal Voluntary Service (WRVS), was established (Andrews, 1988; Waller and Vaughan-Rees, 1987). According to Andrews, with the beginning of WWII in 1939, "the W.V.S. became the Women's Voluntary Service for Civil Defence" (p.1). Among other duties, the WVS run both make-do-and-mend clubs and classes as well as so-called "Clothes-Pooling Clubs" or "The Clothing Exchange" where clothing for adults and children could be swapped (Andrews; Waller and Vaughan-Rees). Andrews further explained that one could take garments to a Clothing Exchange to be "...either exchanged on the spot or have their value in 'points' credited against an article of similar value once the latter became available" (p.5).

The make-do-and-mend classes taught women to alter, mend, repair and care for clothing (Waller and Vaughan-Rees, 1987).

> The Make-Do-and-Mend classes showed millions of women how to reverse collars and shorten sleeves, to make plus-fours into a child's coat, a pillow case into baby clothes or a school uniform into a maternity dress. (Minns, 1980, p.154).

The make-do-and-mend classes and clubs gave an opportunity not only to share knowledge regarding clothing construction, but sewing supplies as well (Waller and Vaughan-Rees). In 1944, some members of the Holmes WVS from the U.K. had won the Regional Make Do and Mend Competition with "a waistcoat fashioned from old gloves (left over from the camouflage netting activities?!), and a tablecloth made from serviettes" (Andrews, 1988, p.5). These

"winning entries" were even appreciated by a visit from "the Princess Royal, Princess Mary" (p.5).

Clothing donations were bought into Britain from the United States and the Commonwealth countries (Minns, 1980). Donated clothing required organizing and sometimes altering. Make-do-and-mend volunteers and other women took part in this huge task (Minns). Overall, the quality of available clothing improved with all the make-do-and-mend efforts and "It became a matter of pride to achieve good results out of unlikely materials" (Minns, p.154).

Canada

In Canada, the Wartime Price and Trade Board published *"Miracles of Make-do"* leaflet that provided instructions on altering clothing, for example, "Lady's Suit from a Man's Suit" (Routh, 1993). *Miracles of Make-Do* brochure was a revision of an earlier *Re-Make Wrinkles* brochure (Miracles of Make-Do, year unknown). The *Miracles of Make-Do* brochure was issued by the Consumer Branch, the Wartime Prices and Trade Board and the *Re-Make Wrinkles* by the Conservation Programme, Consumer Branch, Wartime Prices and Trade Board (Miracles of Make-Do, year unknown; Re-Make Wrinkles, year unknown). Some of the "make-do-and-mend" instructions used in Britain and North America were exactly the same. As mentioned earlier, services such as Re-make Centres and "make-do" leaflets helped Canadian women to reuse clothing (Routh, 1993; Re-Make Wrinkles, year unknown; Walton, 1945).

The United States

Although the shortages related to clothing were not as critical in the United States as they were in Europe, American women took part in the war effort and "made-do" clothing (Bamford et al., 1998, p.106). Maginnis (1992) wrote an historical overview of Second World War clothing on the American home front, based mainly on primary sources, such as sewing and pattern books. In her article, published in the *Costume* journal, Maginnis discusses creative clothing makeover techniques and ideas from the wartime. Maginnis states that "wartime fashion reflected a warlike efficiency in design, not only out of a sympathetic desire to 'be like the army', but more importantly, because it actually was efficient in materials, cut, construction, and design" (p.69). Maginnis' viewpoint further supported the idea of using Second World War clothing construction and clothing reuse techniques as a fabric saving and waste reducing, thus environmentally friendly, clothing design approach.

France

Women were making do in other countries in Europe as well, including France. "Odd scraps of material" were used for mending and lengthening garments (Diamond, 1999, p.63). Just like in Britain, French women created garments out of "curtains, tablecloths" and other substitute materials (Diamond, p.63). For example, "Men's suits were recut the women left behind" (Steele, 1997, p.8). In addition, "...in the absence of bras, women had to be inventive with bits of material, which they tried to fit in helpful ways" (Diamond, p.63).

WWII Period Clothing and Women's Work

Women joined the workforce as part of the war effort both in Europe and in North America. Because of the change in women's traditional roles as homemakers, the western cultures needed to renegotiate women's roles in the society and the marketplace, and during this process "pants came to symbolize women's participation in the war effort" (Stansbery Buckland, 2000, p.140). It is acknowledged by Michelman and Kaiser (2000) that "clothing and appearance often constitute a vehicle for social construction" (p.123).

Stansbery Buckland (2000) conducted a historical case study on "how retailers used their fashion advertisements to influence women to take factory jobs in war industries" in Akron, Ohio, which was not only the "nation's second largest employer of women during World War II," but also "had three nationally linked department stores" and a "major newspaper" (p.140). In the United States, a fictious heroine character, "Rosie the Riveter," was created to help The Office of War Information to recruit women to the war industry (Stansbery Buckland, 2000). "As Rosie emerged as the icon of American working women, retailers created their own versions of Rosie to reinforce women's new roles in the workforce and to encourage women to patronize their stores" (Stansbery Buckland, p.141). Stansbery Buckland argues, that retailers "used fashion advertisements as a propaganda tool of war" (p.119), but that they also reminded "women to maintain their beauty as a means of keeping up the nation's morale" (p.145). Thus, not only women wearing pants, but also "Rosie the Riveter" symbolized "the ambivalence of home versus work, glamour versus practicality, and earning a wage versus being supported" (p.150). The ambiguity of women's pants was created when pants (culturally associated as men's wear) were worn "with more traditionally feminine dress items" (p.149). Pants were popular with not only North American, but also European women, because of their practicality, "as a means to cover legs for which nylon stockings were not available," and "for other more symbolic reasons associated with the connotations of doing work previously designated as appropriate for men" (Richman Kenneally, 1998, pp.71-72).

Stansbery Buckland states that some of the American men voiced their concern for women wanting to stay in the workforce after the war. Although some women wanted to keep their independence and freedom that their job had brought them, many women were willing to return to their role as housekeepers. Indeed, after the war, "retailers used their fashion ads to promote a return to women's more traditional roles" (p.149). In the same spirit, the "feminine curves of Dior's New Look" were launched from Paris (p.149). Nevertheless, women's pants were here to stay, and women "...likely would not have achieved their degree of success without the efforts of the women of the 1940s" (Stansbery Buckland, p.149).

It is pointed out by Stansbery Buckland (2000) how her study "demonstrates the value of examining dress and social history" (p.150). Although studies on women in the workforce during the Second World War have been conducted by feminist historians, these studies have not paid much attention to the concept of dress (Stansbery Buckland). On the other hand, according to Michelman and Kaiser (2000), feminist scholars, especially in humanities, have shifted from criticizing "fashion for its traditional emphasis on femininity and its role in the sexual objectification of women" towards "fashion as a form of cultural discourse through which women could exert agency (i.e., have control over their own bodies and expression of identity)" (p.125). This study focuses on the clothing concepts of the Second World War, as well as the social, cultural and political conditions that contributed to the acceptance, some of the success, as well as critique, of "make-do-and-mend" campaign and clothing restrictions and rationing during the wartime.

Rhona Richman Kenneally (1998) wrote about two clothing related exhibits held in London, U.K. in 1997. These exhibits were *"The Cutting Edge: Fifty Years of British Fashion, 1947-1997"* held at The Victoria and Albert Museum and the *"Forties Fashion and the New Look"* held at The Imperial War Museum. Although the *"Forties Fashion and the New Look"* was impressive, Richman Kenneally called for the lacking information on gender issues that could have been presented along with the artifacts that "suggested that the rationing problems and make-do-and-mend projects were the domain and responsibility of women, administered by men who were government bureaucrats, designers, etc." (p.73). After reviewing the exhibit, she was left with questions: "Was rationing perceived as a gender-specific issue? Did this protest spring from a new-found freedom to challenge gender roles?" (Richman Kenneally, p.73). For this study, the war bride interviewees were asked to discuss the role of men in reference to make-do-and-mend campaign.

Human Ecological Perspective and WWII Women's Knowledge

As discussed previously, human ecology is an interdisciplinary and value-oriented field, aiming to improve the life quality of humans (Westney, Brabble and Edwards, 1988). According to Polk (1995),

> The fundamental perspective behind the development of human ecological thought is the study of the interactions of humans with other humans and the importance of human relationships to the natural environment, as well as other kinds of environments, and how these interactions are causing the degradation of the natural environment. (p.24)

Polk criticizes the field of human ecology for ignoring gender issues when focusing on humans as a homogenous group, and further presupposing that men and women "experience their relationships to the natural environment the same way" (p.26). Polk suggests that the feminist perspective can contribute to the field of human ecology by acknowledging "the relevance of women as a category of analysis" (p.25). The feminist perspective would help human ecology to shed light on "power relationships that exist between men and women and the importance of these in social organization" (Polk, p.25)

> Human ecology, as an interdisciplinary perspective, has the theoretical potential to stress the heterogeneity of human populations and has the potential to more fully grasp ecological relationships if the concept of a homogenous 'human' is replaced by a heterogeneous 'human' which can be distinguished within categories such as class, ethnic orientation, and gender. (Polk, p.26)

Michelman and Kaiser (2000) agree with Polk in that feminism could provide the field of human ecology with "critical and creative strategies for understanding the complexities of gender construction and other powerful relations related to race, class, and sexuality" (p.126). On the other hand, "the field of textiles and clothing can enhance feminist scholarship by examining the contradictions and complexities of gender, race, class and sexuality as they are reflected in the everyday issues of dress and appearance" (Michelman and Kaiser, 2000, p.126). This study focuses on women's clothing during WWII but also considers their clothing experience in the historical; political and social, context. It is recommended that future research on the WWII period clothing focus specifically on the potential interconnections between human ecological perspective, feminist and environmental ideas.

Design, Inspiration and Creativity

The final objective of this research study was "to design and construct a line of environmentally friendly women's business clothing using the data collected." It was believed that the "make-do-and-mend" and other fabric saving techniques, as well as the classic, simple women's clothing styles, from the Second World War period could be used as an inspiration source for a line of women's business clothing constructed from secondhand clothing material. Phillips (1999) recognizes that "multiple sources are used to obtain inspiration and reference data" as part of the apparel design process (p.61). "Many of these data form an inherent part of the *design rational*" (Phillips, p.61).

Blanchard, Feather and Wilson (1991) documented and analyzed "design characteristics and inspiration sources of Depression Era quilts" from Missouri by using a content analysis (p.56). They concluded that "a typical Missouri quilt made in the 1930s can be described as one which was pieced with scraps and purchased coordinating solids..." (p.63). Furthermore, Blanchard et al. describe the characteristics of these quilts as making "something out of nothing," as well as the quilters making an "economic statement" when a large, aesthetically pleasing quilt was pieced together from small scraps of fabric, often pieces from recycled clothing or "remnants from dressmaking" (p.63). In addition, some quilts were made "by using printed, colourful feed or flour sacks, which became available in the 1930s..." (pp.63-64). The quilt making materials used during the Depression Era relate to the idea of constructing "all-new-design" clothing made from secondhand clothing material, and thus, it was of interest to learn about the inspiration sources of the Missouri Depression Era quilts. Unfortunately, this study found "that quilters did not strive for uniqueness in their design choices but rather preferred to stay with the common, the familiar, and ubiquitous patterns" perhaps because "In difficult economic times the support of others and the ability to emulate goods that others possess create a feeling of stability and confidence" (p.63). Patterns were ordered, taken from magazines, newspapers and other publications, swapped among friends or copied from existing quilts. Some of the skilled quilters were able to draw patterns from pictures or modify them from ready-made patterns. How these patterns were modified or what other kind of inspiration sources (e.g., nature), were used, is not discussed in this article, although it was mentioned that quilts were used to convey political influences and messages (Blanchard et al.).

When a resourceful inspiration source (Second World War clothing) for the line of women's business clothing has been found, what about the creativity process of designing the line of clothing? Boden (1992) in her article called *"Understanding Creativity"* states that "Human creativity is something of a mystery, not to say a paradox" (p.213). She further carries on saying

that: "A novel combination of two familiar ideas is something which *did not* happen before. By contrast, some creative ideas surprise, shock, and delight us because it seems that they *could not* have happened before" (p.213). According to Udall (1996), "creativity is about discovering something that thought cannot think" (p.45).

Udall (1996) outlined a "research program, which seeks to develop strategies to facilitate creative development through paradigmatic transformation," after which he explored "how these strategies can be employed within the design context to transform the consciousness of the designer" (p.39). He discusses various theories and models of creativity and represents his vision of dynamic creativity (in a form of a model, see Udall, pp.49-50), in which the designer moves from "becoming to being" through different types of strategies towards a more "holistic" approach; from the "known" to the "unknown." The "creative relationship (or interrelationship)" between the creator and the creation is compared to a love relationship that "must be flexible and continually open to change" (p.49). Ultimately, "the designer should be linking self with other, and creator with created" (p.50), and "at the higher end of the spectrum [represented in the model] the designer and the solution become inseparable and indistinguishable" (p.47). Also, when the designer is faced "with incomplete information, unfamiliar subject matter, or ambiguous premises," intuition comes to play (Udall, p.49). For the purpose of this study, the Second World War fabric saving clothing styles and techniques, as well as the make-do-and-mend ideas were used as an inspiration source for a contemporary, environmentally friendly women's business clothing, yet the idea was to take these techniques and ideas from the WWII period further, beyond what they were at the time – towards the "unknown."

The process of creativity was not the focus of this study, and therefore, creativity theories or models are not discussed further or represented visually. Udall (1996) points out that "design is more than a problem solving activity but also an act of faith" (p.48). Nevertheless, problem solving related to design is discussed because this study focused on the problem of finding "ways of reducing material consumption in the clothing industry."

According to Jonassen (2000), "Problem solving varies along at least three different dimensions: (a) problem type, (b) problem representation, and (c) individual differences" (p.72). He articulates a typology of eleven "different types of problem-solving" outcomes, of which one is "design" (p.72). (It is noted by Jonassen that "the typology presented in [his] paper is not promulgated as a definite theory, but rather as a work in progress," p.82.) The problems for each outcome category "vary with regard to abstractness and complexity" (p.73). It is further explained that design problems are usually complex and ill-structured. They are ill-structured "because they have ambiguous specification goals, no determined solution path, and the need to

integrate multiple knowledge domains" (p.80). Also, there may be a "lack of clear standards for evaluating solutions" and thus, the designers "must construct personalized systems for evaluating their products" (p.80). Nevertheless,

> Designers are aided in the design process by experience-based design schemas that include components that partition the problem into a set of meaningful tasks; components that assure that tasks will function properly; processes that control the generation of designs; and evaluation procedures that ensure effective utilization of knowledge. (Jonassen, p.80)

A conceptual framework for apparel design by Lamb and Kallal (1992) was used as part of the framework for this study together with a human ecological framework. Lamb and Kallal's framework is discussed in detail in the Framework and Methods section, Chapter III.

Summary

The literature reviewed confirmed that secondhand clothing material use should be further encouraged in developed countries as there are environmental and ethical issues relating to secondhand clothing exports to developing countries. In accordance with McFadyen et al. (1998), effective use of secondhand clothing material for "all-new-designs" lengthens the lifecycle of clothing material, and it also contributes to the decrease of clothing waste in landfills. In addition, the reuse of clothing material may lead to a decrease in apparel production and that in turn, contributes to air, water, soil and energy conservation (McFadyen et al., 1998). For the thesis research study, an environmentally friendly women's business clothing line was designed and constructed from secondhand clothing material.

One of the objectives was "to explore ways of reducing material consumption in the clothing industry." Fabric saving and clothing reuse techniques and ideas from the Second World War period were used as a starting point and inspiration for the contemporary, environmentally friendly women's business clothing line. Documenting some of the social, cultural and political conditions that motivated people to "make-do-and-mend" were transformed to further promote the women's business wear made from secondhand clothing material. Moreover, documenting and analyzing fabric saving and clothing remaking techniques from the wartime added to the knowledge base of historical clothing.

Although it can be concluded that the recycling of already existing clothing and textile material is environmentally friendly, it should be kept in mind that ultimately the over consumption patterns of Western consumers needs to be changed in order to reach a more sustainable way of living. In the meantime, recycling and reusing secondhand clothing material provides a unique, environmental alternative, as the re-manufacturing of secondhand clothing

materials does not require huge supplies of energy. It appears that only some of the clothing and textile waste generated in the developed countries is collected, and the collection is mainly done by charitable organizations. Potential for economically sound private business operations, such as producing contemporary, environmentally sound, unique and individualistic women's business clothing from secondhand clothing material, exist within the secondhand clothing market.

Chapter III
FRAMEWORK AND METHODS

Conceptual Framework

For this study, a qualitative research approach was taken. Leedy and Ormrod (2001) state that instead of a "pre-established truth or assumption," the inductive reasoning approach starts "with an observation" (p.35). With the inductive reasoning approach, a population sample is observed, and conclusions regarding the particular population are drawn from those observations (Leedy and Ormrod). From these observations, conclusions may be drawn. When further research builds on those conclusions, it is possible that a theory or theories will emerge based on the various, yet similar, observations (B. Crown, personal communication, June 3, 2002). This study was exploratory in nature.

The "Clothing as Near Environment" model, introduced by Dr. Betty Crown as part of the HECOL 681 "Theory in Textiles and Clothing" course, and the Apparel design framework by Lamb and Kallal (1992) were applied as a conceptual framework for this study. Below is an introduction of these models.

The Clothing as Near Environment Model

The Clothing as Near Environment model is an adaptation of a human ecological model. More specifically, the Clothing as Near Environment model was influenced by clothing comfort theory and it was based on both Sontag's (1985-86) clothing triad and Kilsdonk's (1983) human ecological framework (Crown, 2001). A version of the Clothing as Near Environment model is published in McFadyen, Capjack & Crown (1998), page 123, figure 1.

A human, placed at the center of the Clothing as Near Environment model, is surrounded by natural, human built and social-behavioral environments (figure 3.1). In between the human and a layer of clothing (represented as a rope line in the model), a micro or near environment is formed. The layer of clothing also forms a barrier between the human and his/her macro or distal environments, including the natural, human built and social-behavioral environments. The micro environment formed by clothing on a wearer protects from interactions between the human and his/her environments, and thus has potential to protect the human from "hazards in natural and human-built environments" (Crown, 2001).

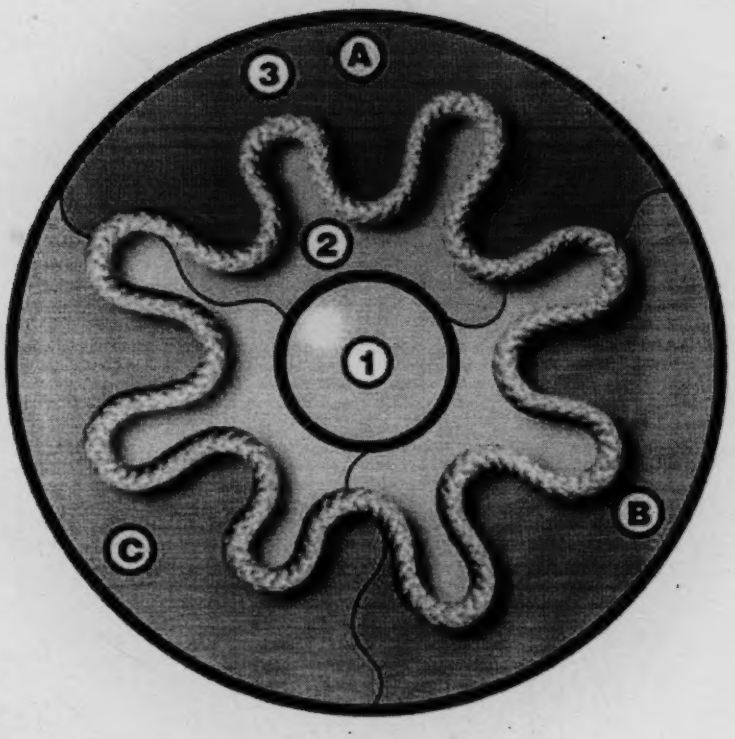

Figure 3.1.
Clothing as Near Environment Model (Crown, 2001).
1. Human
2. Micro (or near environment)
3. Macro (or distal environment)
Rope = Clothing
A. Natural Environment
B. Human Built Environment
C. Social – Behavioural Environment
Reprinted with the permission of Dr. Betty Crown.

For the purpose of this study, the Clothing as Near Environment model was adapted accordingly together with Lamb and Kallal's (1992) Apparel Design Framework (figure 3.2.) in order to develop a background for the study and also to provide a context for the discussion on the study topic. The Clothing as Near Environment model illustrates the relationships and interactions between a human, his/her clothing and his/her various environments, including natural, human-built and in this case, social-cultural environments. The focus of this study was in the interactions of a human and his/her macro environments, and micro and macro environment interactions, more so than interactions within the micro environment. However, using the Clothing as Near Environment model as a framework for this study helps indicate other potential

areas of study relating to this study topic, including interactions in the micro environment. These areas could be explored in future studies.

As an interaction between the human-built and the natural environment, clothing waste is generated. Clothing itself is part of the human-built environment, yet it transforms into waste when disposed to landfills, and thus becomes a problem for the natural environment. This study focuses on reduction of both material use in clothing construction by promoting simple and classic garment cuts, as well as the reduction of clothing waste in landfills by using secondhand clothing material for "all-new" clothing designs. Furthermore, increasing the reuse of secondhand clothing material may lead to a decrease in "all-new-material" apparel production that in turn contributes to lessened air, water and land pollution, as well as to decreased energy consumption (McFadyen et al., 1998). Pollution generated by textile and apparel industries is also represented as an interaction between the human-built and natural environments in the Clothing as Near Environment model. When clothing waste, energy consumption, and air, water and land pollution are decreased, not only is the impact on the natural environment reduced, but also the life-quality of humans is improved. As stated by Westney, Brabble and Edwards (1988), the field of human ecology aims at enhancing the well-being of humans. The Clothing as Near Environment model clearly illustrates how people are influenced by and directly influence their environments and the interactions with their environments. Clothing is part of this interaction, and thus can contribute to the betterment of human life as well as that of the natural environment.

The social-cultural environment deals with issues such as the current market need for environmentally friendly clothing. Also, the concepts of "making-do" and mending during the Second World War period belong to the social-cultural environment, as do the social, cultural and political conditions that lead people to "make-do-and-mend." As stated in the first objective of this study, the purpose of this study was "to document and analyze concepts of reducing clothing consumption during the Second World War including the "make-do-and-mend" campaign." In addition, documenting and analyzing fabric saving techniques from the war period, provided inspiration for a line of women's business wear made from secondhand clothing material. As discussed in the literature review, the reuse of secondhand clothing material is environmentally friendly and thus, interactions between social-cultural, human-built and natural environments are created. Furthermore, the social, cultural and political conditions that influenced people to reduce clothing consumption were explored. Analyzing some of the social, cultural and political conditions that lead people to comply with clothing rationing and regulations helped to develop ideas and strategies to promote environmental awareness and "all-new-design" clothing made from secondhand clothing material.

Apparel Design Framework

Lamb and Kallal (1992) developed an apparel design framework that incorporates the consideration of target consumer's functional, expressive and aesthetic clothing needs together with a design process (see figure 3.2.). According to Lamb and Kallal, "Culture acts as a mediator or filter between the intended users of apparel and their requirements or desires in their apparel items" (p.43). Functional considerations refer to a garment's "utility," expressive considerations "to the communicative, symbolic aspects of dress," and "aesthetic considerations deal with the human desire for beauty" (p.43). Lamb and Kallal's framework is helpful in visualizing apparel design process, referred to as "creative problem-solving process" (p.43). The design process consists of problem identification, preliminary ideas, design refinement, prototype development, evaluation and implementation. However, the conceptual framework for apparel design by Lamb and Kallal only considers the influence of culture, and not a wider variety of environments (natural, human built and social-cultural), and their interactions, as an applied human ecological framework does. Therefore, an applied human ecological framework was also employed as a part of the overall framework for this study. One of the advances of the apparel design framework by Lamb and Kallal is that it assumes that a client or target market wants their clothing to incorporate it all; "function *and* expression *and* beauty" instead of choosing only "function *or* expression *or* beauty" (p.46).

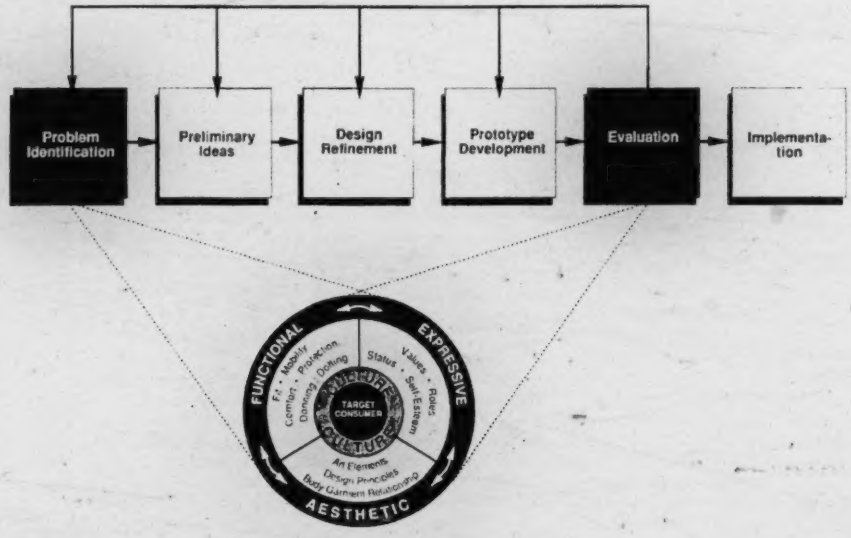

Figure 3.2.
Apparel design framework by Lamb and Kallal (1992).
Clothing and Textiles Research Journal, Volume 10, #2, 1992, p.44.
Reprinted by permission of the International Textile and Apparel Association, Inc.

Data Collection Methods

The purpose of this study was to document and analyze fabric saving and clothing reuse techniques, as well as the social, cultural and political conditions that influenced people to comply with WWII clothing rationing and restrictions. Informed by the findings of the data analysis and some businesswomen interviews, a line of women's business clothing was designed. In-depth open-ended interviews, together with textual research, were employed as the specific data collection methods for this study.

In-Depth Open-Ended Interviews

In-depth open-ended interviews were chosen as the best interview method for this study. As Bogdan and Knopp Biklen (1998) state,

> In qualitative research, interviews may be used in two ways. They may be the dominant strategy for data collection, or they may be employed in conjunction with participant observation, document analysis, or other techniques. In all of these situations the interview is used to gather descriptive data in the subjects' own words so that the researcher can develop insights on how subjects interpret some piece of the world. (p.94)

Although textual research on available primary and secondary sources (including literature, actual garments and visuals), provided solid background information on the study topic, interviewing some WWII war brides on wartime fabric saving techniques and other wartime clothing, social, cultural and political issues, assisted in gaining deeper insight into the topic. In addition, interviewing businesswomen regarding their experiences with and expectations of work attire gave further understanding of businesswomen's functional, expressive and aesthetic clothing needs as well as of their opinions on social and environmental clothing issues. According to Patton (2002), "The purpose of qualitative interviewing is to capture how those being interviewed view their world, to learn their terminology and judgments, and to capture the complexities of their individual perceptions and experiences" (p.348).

According to Schensul, Schensul and Le Compte (1999), "in-depth interviewing refers to exploration of any and all facets of a topic in detail" (p.121). Furthermore, "an open-ended question leaves the response open to the discretion of the interviewee and is not bounded by alternatives provided by the interviewer or constrains on length of the response" (Schensul et al., 1999, p.121). The purpose of this research was to gather data on any possible fabric saving and reuse of clothing techniques, as well as the social, cultural and political conditions that made people reuse clothing during WWII. The businesswomen interviews focused on the interviewees' work clothing opinions. As Schensul et al. (1999) point out, the in-depth open-ended interview

not only allows to "deepen the interviewer's knowledge of the topic" but also ensures "that the interviewer is open to any and all relevant responses" (p.121).

Patton (2002) states that "There are three basic approaches to collecting qualitative data through open-ended interviews..." (p.342). These approaches include the informal conversational interview, the general interview guide approach and the standardized open-ended interview. The general interview guide provides the interviewer with topics, issues or questions that the interview needs to include. Specific questions and conversation are built around the predetermined topics or issues. Therefore, the general interview guide makes good use of the interview time, it is not as free flowing as the informal conversational interview, and not too structured or "set" as the standardized open-ended interview approach. Some interview guides are more detailed than others (Patton).

A combination of a general interview guide and standardized open-ended questions was employed for both the war bride and the businesswomen interviews (Appendix A and Appendix D). Patton (2002) states that one "can combine a guide approach with a standardized format by specifying certain key questions exactly as they must be asked while leaving other items as topics to be explored at the interviewer's discretion" (p.347). The main interview topics were predetermined together with some standardized open-ended questions. Nevertheless, the researcher was free to pursue topics and ideas of further interest that may have developed during an interview. This combination strategy "set" boundaries on the interview and thus, it made it easier to keep the interview on topic. On the other hand, this approach did not limit the interviewer pursuing any unexpected information or ideas that came up during an interview.

War Bride Interviews

The number of in-depth open-ended war bride interviews was kept to a minimum (9 in total) since knowledge on WWII clothing was also documented and analyzed from primary and secondary sources, including literature, visuals and actual garments from libraries, museum collections and archives. Furthermore, as pointed out by Schensul et al. (1999), rather than interviewing a large number of participants to gather information for an exploratory research study, it is more important to interview "key informants who are well informed" (p.122). Local Second World War brides were suitable key informants on issues relating to the WWII period clothing, especially when they had lived both in Europe and Canada during WWII. It was planned that five to ten war brides would be interviewed.

The study was advertised in a local War Bride Association both in a written form and orally by the researcher (see Appendix H and I). Prior to accepting participants for the study,

potential candidates were screened for knowledge of and experience with fabric saving and clothing reuse techniques.

The preferred option was to conduct the interviews in participants' homes, and all the war bride participants agreed to home interviews. This allowed for a quiet and comfortable interview environment as well as for better reconstruction of WWII memories as compared to a public place. In a public place external noise might have distracted the interview process, as well as made the transcribing of the audio taped interview harder (W. Janzen, S. MacPhail, and E. Stewart, personal communication, March 22, 2002). Conducting interviews at the participants' homes also gave an opportunity for the participants to show any actual garments, or photographs including garments, from the WWII period. The interview sessions were audio taped and transcribed and some garments and WWII pictures photographed.

According to Patton (2002), there are six types of questions, including "experience and behavior," "opinion and values," "feeling," "knowledge," "sensory," and "background/demographic questions." Although it is advised not to start an interview with socioeconomic questions, nonetheless, the war bride interviews for this study first concentrated on some background questions to clarify the participant's wartime life situation and to set the interview in context (Patton). The main part of the interview consisted of knowledge questions. "Knowledge questions inquire about the respondent's factual information – what the respondent knows," in this case regarding fabric saving and clothing remaking techniques during WWII (Patton, 2002, p.350). Also, some opinion and values questions followed the knowledge questions. As Patton states, "Opinions and feelings are likely to be more grounded and meaningful once the respondent has verbally "relived" the experience" (p.352). The opinion and value questions focused on the participants experience of the social, cultural and political conditions that led them to follow government clothing restrictions and to make-do clothing. Participants' replies to opinion and values questions provided insight to the participant's way of thinking of some specific experience or topic (Patton). The interview guide is appended (Appendix A). Feedback regarding the interview guide was first obtained from other graduate students. This ensured that any obvious flaws or unnecessary questions were removed, as well as any "missing" questions or topics added. The interview guide was altered according to feedback received from a woman of a similar age group as the Second World War brides. In addition, the final interview guide was checked by the researcher's supervisor and the thesis committee members.

Participants were asked to fill in a consent form at the beginning of the interview (Appendix C). Before the participant signed the form, the purpose of the research study was

explained and any further questions regarding the study were answered to the participant's satisfaction. A copy of the consent form along with information of the study (Appendix B) were sent to the participants prior to the interview to ensure sufficient time for the participants to read and familiarize themselves with the study information.

Businesswomen Interviews

A convenience sample of five businesswomen were interviewed regarding their experience and expectations on women's work attire, as well as their opinions in reference to socially and environmentally conscious clothing. The researcher's supervisor and thesis committee members provided feedback for the guiding questions (Appendix D). The convenience sample of Canadian businesswomen were gathered by word of mouth through friends and Faculty of Agriculture, Forestry and Home Economics members. The potential participants were screened for those businesswomen who were required to wear women's business clothing for work (Screening questions, Appendix E). For the purpose of this study, women's business wear referred to suits and other more formal or dressy women's business clothing, not as casual clothing such as jeans or T-shirts. Three of the interviews were held at the Department of Human Ecology, University of Alberta, one at the participant's work place and one at the interviewee's home. Prior to the interviews, the purpose of the interview was explained to the businesswomen interviewees and they signed a consent form (Appendix F and Appendix G). For the purpose of this study, the identity of the businesswomen is kept anonymous.

Textual Research

The primary and secondary sources on WWII clothing provided an overview and a background to the general clothing styles and other clothing related issues, such as restrictions and rationing introduced by governments in some countries, e.g., Britain. The main focus were on collecting and analyzing information on fabric saving and clothing makeover techniques, so-called "make-do-and-mend" campaign, the "utility clothing" introduced by the British government during WWII, as well as the social, cultural and political conditions that drove people to comply with clothing saving restrictions. This information was collected from primary and secondary literature from the University of Alberta libraries and through interlibrary loans hosted by the University of Alberta libraries. Moreover, museums and archives with collections of relevant literature, oral histories or other sources, such as actual garments or visuals, were contacted and copies of any related sources requested. It was acknowledged that copying of some of the primary and secondary sources was not possible or permitted, for example, because of the

"nature" of the source (e.g., an actual garment with no photographic documentation) or because of the poor condition of the original source. Copyright was obtained for relevant figures and photographs. As a number of relevant museums and archives related to the thesis topic are located in London, U.K., the researcher visited some of these museums and archives in person. The museums, archives and collections visited included the Imperial War Museum, The Victoria and Albert Museum and The Women's Library.

The study mainly concentrated on WWII clothing in Great Britain as the clothing restrictions and rationing were stricter in Great Britain as compared to those in North America (Maginnis, 1992). However, this study was not restricted to Great Britain, but information on the WWII period clothing was also searched from primary and secondary sources from the United States, Canada and other countries in Europe, such as France. Moreover, this study did not document and analyze all clothing styles from the WWII period, not all the contributing social, cultural and political factors that made people to comply with the wartime clothing restrictions. The study concentrated on clothing that best represents fabric saving, simple and classic designs, as well as those social, cultural and political triggers that help promoting contemporary, environmentally friendly women's business clothing made from secondhand clothing material.

Transferability of the Study Findings

Transferability of a qualitative study questions whether "the findings [of the study can] be applied in other contexts or with other respondents" (L. Given, personal communication, January 31, 2002). It should be noted that this study focused on documenting and analyzing the most efficient fabric saving and clothing makeover techniques and ideas from the WWII period, and these techniques and ideas were further transferred into contemporary women's business wear designs. This study did not attempt to document and analyze all WWII clothing techniques and styles. It should be acknowledged, however, that the focus of this study was on Western women's clothing and that limited the transferability of the study results to other non-Western cultures, as well as to men's and children's clothing.

Dependability of the Study

Dependability of a research study implies that if the study would be repeated "with the same (or similar) respondents in the same (or similar) context," findings of the study would be repeated (L. Given, personal communication, January 31, 2002). As the Second World War brides are in the age category of 75 to 90 years of age, they may have memory and/or vision problems. It was acknowledged that these problems may reflect on the interview data and, thus,

may introduce bias to the study results. Bias is defined by Leedy and Ormrod (2001) as "any influence, condition or set of conditions that singly or together distort the data" (p.221). Cross-checking the interview data with primary and secondary sources on Second World War clothing, also ensured better dependability of this research study.

It was further acknowledged that the researcher's personality, language barriers due to the fact that English is not the researcher's, or some of the war bride participants', first language, and the way of interviewing may affect the interview results and therefore, distort the interview results. An effort was made by the researcher to learn proper and efficient interview techniques prior to conducting the interviews. An efficient interview guide with some meaningful questions was developed. For example, rather than asking the participants to remember clothing related issues from the WWII period, it was better to ask the participants to reconstruct their experiences (Seidman, 1998). "Reconstruction is based partially on memory and partially on what the participant now senses is important about the past event" (Seidman, p.74). In accordance, the researcher referred to the interview guide with a caution, because the ultimate goal of an in-depth interview is to learn about the participant's experience, and therefore, questions should "follow from what the participant has said" (Seidman, p.76).

Reviewing literature on qualitative interviewing also stimulated some ideas for techniques that could be employed in the interviewing situations. These ideas included bringing images of Second World War clothing and copies of make-do-and-mend brochures to the interviews to aid the participants to recollect their experiences regarding WWII clothing. The war bride participants were asked whether they had any photographs with Second World War clothing or actual garments from the war period that they were willing to share with the researcher. Some participants were willing to sketch garment details of a particular WWII clothing item or sewing technique. The businesswomen participants were also encouraged to showcase work attire that they liked as well as garments with any problem features.

Credibility of the Study

Credibility of a qualitative research study means that the "description developed through the inquiry" needs to "ring true" for the research participants and that the data needs to be "assessed through" by "prolonged engagement, persistent observation, triangulation, assessment of contextual materials, peer debriefing [and/or] member checks" (L. Given, personal communication, January 31, 2002). The war bride interview participants were contacted shortly after the interview in order to thank them for the participation and also, to inquire whether they had came to think of any other relevant information related to the interview topic (Patton, 2002).

Furthermore, credibility of this study was increased by triangulation of information from several sources (Hall and Hall, 1996). Triangulation means that "multiple sources of data are collected with the hope that they all converge to support a particular hypothesis or theory" (Leedy and Ormrod, 2001, p.105). Information on relevant WWII clothing was gained from both primary and secondary sources as discussed previously, and from interviewing Second World War brides. Data from the interviews were compared and cross-checked against primary and secondary literature and visual sources on WWII clothing.

Confirmability of the Study

The concept of confirmability refers to the idea of a "researcher as [an] instrument" (L. Given, personal communication, January 31, 2002). Confirmability is further explained as "the degree to which findings are the product of the focus of the inquiry and not of the biases of the researcher (i.e. key = neutrality)" (L. Given, personal communication, January 31, 2002). Moreover, the aim of qualitative research is "not to ensure that data is free from 'contamination' (as objectivity is an illusion), but to show that the data (assertions, facts etc.) can be tracked to their sources" (L. Given, personal communication, January 31, 2002). As discussed earlier, the researcher has acknowledged that she may have introduced bias to the interview results with her personality, language barrier, or the way she interviews.

Human Research Ethics Board Approval

Ethics approval was received from the Faculty of Agriculture, Forestry and Home Economics Human Research Ethics Board for this study as it involved interviewing human subjects. Approval for advertising the interviews and recruiting participants at an Edmonton War Bride Association meeting was obtained from the Edmonton War Bride Association's President (oral advertisement, Appendix H; written advertisement, Appendix I). The Edmonton War Bride Association did not require an ethical approval for the interviews. The businesswoman participants were recruited by a word of mouth.

The information obtained from the businesswomen interviews is kept anonymous and confidential in the thesis and any publications, presentations or exhibits arising from the research project. Photographs taken of the interviewees' business clothing were used for research purpose only and are not shown in the actual thesis.

Due to the fact that war brides' personal experiences regarding Second World War clothing are not currently documented in the existing research literature, and as these stories were of significant value, the war bride interviewees were given the opportunity to identify themselves

in publications arising from the research project, and have their interviews archived in the Clothing and Textiles Collection at the Department of Human Ecology, University of Alberta. In addition to providing a resource for historians for future research, self-identification is also empowering to individuals – a way for their stories to live on after the close of this research project. The guidelines provided by The Ukrainian Folklore Archives in the Department of Modern Languages and Cultural Studies, University of Alberta, (2002) state that in many historical studies, interview participants ask that their identities be revealed so that they may be "credited as an expert or a carrier of a specific tradition" (p.2). As all the war bride participants chose to be identified in this study, their married names were used in the thesis and will be used in any publications, presentations and exhibits arising from the research, and any photographs provided or taken during the interviews were and will be credited to these individuals. Their names will also be documented in the Clothing and Textiles Collection archive, which will be made available to individuals who would like to access these documents for research purposes. All of these provisions are described in the information letters and consent forms (See Appendixes B and C attached).

It was acknowledged that although the interview specifically focused on fabric saving techniques and clothing makeover ideas, talking about the Second World War period could have brought up unpleasant and/or distressing memories to the participant from that time period. As Patton (2002) points out, the interviewer, "...nor the interviewee can know, in advance, and sometimes even after the interview, what impact an interviewing will have or has had" (p.405). However, one should also note that as significant time has passed since any possible unpleasant WWII events, any extensive reaction to the interview topic was not expected. Participants had the option not to answer questions that they did not feel comfortable answering and they were able to withdraw from the interview at any time without any consequences to themselves. In addition, if a need would have arisen during or after the interview, the researcher would have been able to provide contact information for a suitable professional resource that the participant could have contacted in case she would have felt a further need to discuss or to deal with these memories (W. Janzen, S. MacPhail and E. Stewart, personal communication, March 22, 2002). The participants were contacted shortly after the interview to thank them for their participation, to inquire whether they have thought of any additional information, and also to check that the participant felt comfortable after the interview on the WWII period clothing. The follow-up call allowed the researcher to provide the participant with contact information for a suitable professional resource had it been necessary. The researcher would not have been able to fund any

professional counseling or therapy for the participants and therefore, the professional resource was a toll-free help-line.

There were no known risks associated with the interviewing Canadian businesswomen regarding women's business wear. Participants had the option not to answer questions they did not feel comfortable answering and they were able to withdraw from the interview at any time without any consequences to themselves.

The study participants were offered light snacks and refreshments during the interview session. In addition, a draw for dinner for two was held among the study participants as a token for their time and contribution to this study.

Chapter IV
RESULTS AND DISCUSSION

Introduction

This Chapter provides the results and discussion from interviews with nine war brides and five businesswomen, as well as information found in primary and secondary source literature data. The chapter is divided into six main categories: background, life skills and social norms, extending wear of apparel, recycling, complying with WWII clothing concepts and designing for today's apparel market. The background section sets the study findings into a context of the political situation regarding clothing rationing, regulations and restrictions during WWII. Based on the study findings, this Chapter concludes with a discussion of an applied human ecological apparel design model based on the study findings.

Background

Demographic Background of the War Bride Participants

For the purpose of this study, nine local war brides were interviewed. The participants had an option to either be identified in the study or to remain anonymous (please see the Human Research Ethics Board Approval section, Chapter III). All the war bride participants chose to be identified in the study and therefore, the participants are referred to by their married names. Brief personal profiles are appended (Appendix J).

Six of the war brides are originally from the United Kingdom. Anne Cavanagh came from Southshields, North of England, but because of bombing, the family moved to Wolverhampton approximately "a year after the war broke out;" Peggy (Patricia) Norlander came from Aughton-Cum-Aston, located approximately eight miles from Sheffield in South Yorkshire; Elma Parker from London, England (Mrs. Parker also lived in Scotland during WWII); Edna Squarok from Loughborough Levis, Midlands, England; Jane Todd from Hamilton, Scotland; and Kay Young from Burbank, Hamilton, Scotland. Two of the war brides came from Holland. Ria Slade is from Gronnigen and Hetty Wear from Gorinchem which, according to Hetty Wear, is located approximately 30 kilometers south of Utrecht. Jeanne Phannmuller came from Tours, France.

The year WWII started, 1939, Anne Cavanagh was 18 years of old and Edna Squarok 17, "almost 18 when the war started." Kay Young was also 17, Elma Parker 16 and Hetty Wear 15 years of age. Peggy Norlander was 14 and both Ria Slade and Jane Todd 13 years of age. Jeanne Phannmuller was the youngest of the interviewees, 12 years of old at the beginning of the war.

Eight of the war brides married a Canadian in their native countries and came to Canada in 1946. Ria Slade also met her husband during WWII but came and married him in Canada in January 1948.

WWII Clothing Rationing, Regulations and Restrictions

As experienced by the war brides interviewed, the following discussion provides a brief background to the political situation in reference to clothing rationing, regulations and restrictions in Europe and North America during WWII as experienced by the war brides interviewed. Second World War clothing, rationing, consumption laws, and the "make-do-and-mend" campaign are discussed in more detail in the literature review. Although WWII affected all the countries in Europe, this thesis will concentrate on shedding light on the clothing situation in the United Kingdom, France and briefly, Holland. The war brides interviewed for this thesis study came to Canada from those European countries.

In the United Kingdom, clothing rationing was ordered in 1941, and the "Utility scheme" clothing line was launched in 1942. Austerity regulations for clothing were also established in 1942. The British government introduced the "make-do-and-mend" campaign in 1943 in order to encourage the public to make the most use of their clothing and to get by with clothing items they already had. As British consumers needed to make wise clothing purchases with their limited clothing coupons, they "demanded long-wearing, well-made garments" (Wilson and Taylor, 1989, p.119). Furthermore, British "creators, designers, fashion editors and manufacturers with the Government programs" worked together and helped saving "millions of yards of needed goods" (Walton, 1945, p.111).

An interview with Mrs. J. Danjoux (year unknown), archived at the London Imperial War Museum, Department of Documents specified:

> The chief aim of rationing was to allow the government to close down clothing firms, therefore releasing 450,000 workers, who were recruited for munition factories. In many respects there was a return to the pursuits of the pre-industrial society, to 'do-it-yourself', to 'make-it-yourself'. The same points system as for food was used and in principle a person was allowed one new outfit a year. (pp.147-148)

Jane Todd from Scotland had saved her ration books, and explained:

> …you were issued so many clothing coupons and that was for stockings, shoes, underwear, sweaters, coats, all your, everything…

Elma Parker mentioned that people who served in the British army did not receive clothing coupons, as the army provided them with essential garments including underwear, stockings and shoes. Mrs. Parker explained that towards the end of the war when she "first came out of the

army" her mother and sisters had to figure out who could spare some clothing coupons for her until she received her own. An interview with Miss J. Thompson (date unknown), retrieved from the London Imperial War Museum, Department of Documents, also confirms that Miss Thompson had to give up most of her clothing coupons for her British Army uniforms. Mrs. Parker, as well as Kay Young, said that rationing continued in the U.K. even after the war. In April 1946 *McCall's* wrote: "Britishers expect to be carrying their ration books for five more years. Their clothing ration is less than it was during the war." (Washington Newsletter, p.7). Mrs. Parker purchased and sent secondhand clothing from Edmonton in 1946 back to her family in the United Kingdom. Her family in the U.K. "thought they had died and gone to heaven when all these clothes arrived for them."

Mrs. Young talked about popular "half-coupon sales" in Glasgow, Scotland, during the wartime:

> ...you could buy clothes for half coupons – we used to get up early in the morning, and it was an hour's ride on the bus to get there, and you had to leave early in the morning because it would only be on for say, about two hours, and say it was seven coupons for a dress, it would be on for three.

According to Mrs. Young, no clothing coupons were needed to purchase secondhand clothing from the "packman" who sold used clothing. Peggy Norlander from Britain was not sure, but thought that her mother might have been able to purchase fabrics with flaws and bolt ends free of clothing coupons. Anne Cavanagh, to the contrary, talked about coupons that needed to be given up when purchasing new fabrics. But it may well have been that coupons were not needed for bolt ends or fabrics with "slight flaws."

Edna Squarok from the U.K. discussed the challenges her family faced when the clothing coupons were introduced in Britain.

> Hmmm, oh it took, I was using my family's, some of their coupons, yes, at the beginning of the war we were allowed to give coupons to my father because he would never go buy clothes, oh no, he would say I don't want any new clothes, I don't need clothes, but then when the war started, and you had to give coupons, he decided that he needed clothes, and shoes, and socks, and pants, and mom collected all our coupons just about for us to, so she could get his clothes, and then, of course, we had to wait for the next issue, but we did very well....

Mrs. Cavanagh described how coupons were saved for clothing shopping and how the younger generation was eager to get hold of a few extra coupons from their relatives.

> Oh yeah, of course, in fact we used to, we would save our coupons up and, you know, some of the girls would go out on a spree one day and really let go, they had coupons, and then, of course, a lot of people, like older people, never used all their coupons, and they would try to beg a few from their aunts and coats too because they were all the same

> coupons, no, looking back we didn't do too bad really, I don't think during the war.... (Anne Cavanagh)

Also, an interview with Mrs. D. Farrall (date unknown) from the London Imperial War Museum, Department of Documents, detailed that clothing coupons were saved for special occasions. One had to prioritise, for example, if one "needed a bra or a slip," something else needed to be foregone (Farrall, date unknown, p.4). Mrs. Farrall talked about "wheedling by the women from men for their coupons," too (p.4).

In France, "textile ration tickets" were introduced in 1941 (Diamond, 1999, p.62). Women in France also did their best to "make-do" with what they had and some of the French fashion magazines provided advice on "how to manage" clothing wisely during the wartime (Diamond, p.63). Jeanne Phannmuller from France recalled ration tickets. She discussed how the use of declining resources needed to be restricted and redefined. From the interviews with Mrs. Phannmuller and Hetty Wear from Holland, it emerged that other nations might have observed the British people as being lucky with the rationing system implemented in the United Kingdom. Mrs. Phannmuller thought that even with rationing, availability of things was worse in France as compared to the U.K. Diamond (1999) described the feelings of the French women towards the rationing:

> As women began to notice that food seemed to be disappearing before their very eyes, the Germans were increasingly blamed for rationing and food shortages. This contributed to a general feeling of antipathy towards the Germans. (p.70)

According to Hetty Wear, the Germans implemented a shoe rationing system in Holland during WWII. Mrs. Wear explained that the authorities held a draw for shoe purchases. A letter would be drawn and if it was the first letter of your surname, "you were allowed to buy a pair of shoes."

> ...once and a while if you were lucky your letter was drawn, you know, eventually you all got a turn but it would take 26 months (laughs). (Hetty Wear)

Mrs. Wear described:

> ...After I met my husband, he traded cigarettes for a pair of shoes for me. Yeah, they were little pumps but they were red and white and ve-ery poor quality...

Hetty Wear also felt that in England they "tried to give them what they could" unlike in Holland where the Germans, according to her, did not provide people with clothing rations. A source from the Internet contradicted this information stating that Germans implemented a coupon clothing and shoe rationing system in the Netherlands during WWII (Wagner, 2002).

Clothing rationing was not introduced in Canada, but the Wartime Prices and Trade Board regulated the supply of materials and clothing production (Turnbull Caton, 1994). In the United States, only rubber goods and shoes were rationed (Maginnis, 1992). Nevertheless, "price freezing, and the War Production Board's guidelines for clothing manufacture" restricted clothing availability and style in the U.S. (Maginnis, p.60). What is more, the clothing regulations not only pushed the American apparel designers "to use alternative fabrics in new and inventive ways" but also to gain confidence in their own unique design styles (Peacock, 1998, p.7). The American apparel designers became known for their "easy-to-wear casual clothes" (Wilson and Taylor, 1989, p.122). Make-do instructions were later introduced in Canada and the U.S. as well.

Utility Clothing

In 1942, the Government of Britain called upon the Incorporated Society of London Fashion Designers to design a line of Utility clothing (Laver, 1982; Rothstein et al., 1984; Wilson and Taylor, 1989). The Utility line needed to comply with the austerity regulations, using minimum amounts of materials and labour, and its purpose was to provide a line of reasonably good quality clothing with satisfactory prices (De La Hay, 1988; Laver, 1982, McDowell, 1997, Robinson, 1980; Wilson and Taylor, 1989; Withers, 1943). Five of the six British war brides interviewed recalled Utility clothing from the wartime Britain and three of them had purchased Utility line garments. One of the war brides thought that the Utility clothing was "awful" but those war brides who had purchased Utility clothing thought otherwise. Edna Squarok bought some "good wool coats" and in her opinion the Utility clothing line garments were better than the clothing available to her when she came to Canada. According to Anne Cavanagh, Utility clothing was "not too pricey."

> Well, it was really good, actually, (unclear), you know, I mean they weren't much that could call high fashion, but the material was good and it was sewn good, and everything was good. (Anne Cavanagh)

Jane Todd recalled that the Utility clothing prices would have been reasonable and further explained:

> ...and they could use only so much material...for Utility clothing, otherwise they couldn't sell them with the...they used a lot material, they had to cut back on material, and they had a Utility mark in them.
>
> I thought it [Utility clothing] was okay, I didn't mind. (Jane Todd)

Although the Incorporated Society of London Fashion Designers were limited by the Government's strict austerity regulations, they were still able to design simple, well proportioned

and cut Utility garments (Wilson and Taylor, 1989; Withers, 1943). Further, the quality of the Utility clothing was controlled by the Board of Trade to ensure long lasting garments (Withers, 1943).

Figure 4.1.
Woman's Utility Suit.
"Grey striped worsted jacket & skirt, blouse in a grey striped worsted with ribbon and a red bow; designed by Digby Morton, commissioned by The Board of Trade; English; c.1942."
Re-printed with the permission of Victoria & Albert Picture Library, London, U.K.

Figure 4.2.
Woman's Utility Suit.
"Jacket and skirt; pale brown wool check; possibly by Molyneux; English; 1942."
Re-printed with the permission of Victoria & Albert Picture Library, London, U.K.

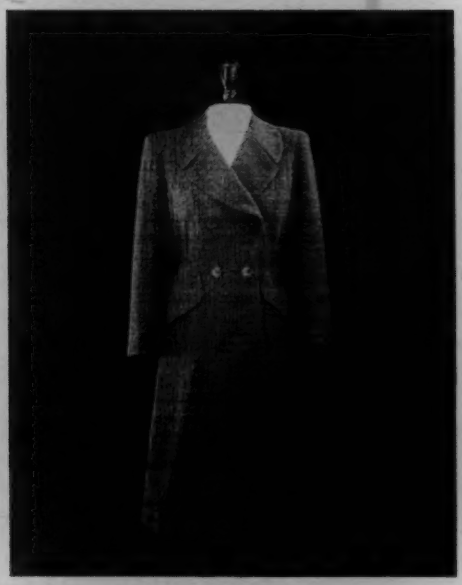

Figure 4.3.
Woman's Utility Coat.
"Red cavalry twill; English; 1942."
Re-printed with the permission of
Victoria & Albert Picture Library, London, U.K.

Familiarity with the "make-do-and-mend" Campaign

The "make-do-and-mend" campaign was introduced by the British government in 1943 (McDowell, 1997; Waller and Vaughan-Rees, 1987; Wilson and Taylor, 1989). Later on, make-do-and-mend brochures and make-do instructions were available in Canada and the United States. None of the nine war brides interviewed had come across the "make-do-and-mend" campaign or brochures such as *Make Do and Mend* "Prepared for the Board of Trade by the Ministry of Information" in the U.K. or *Re-Make Wrinkles* and/or *Miracles of Make-Do*, published in Canada by The Conservation Programme and Consumer Branch, The Wartime Prices and Trade Board, respectively, during the wartime. The war brides had not become familiar with any of these brochures during the wartime neither in Europe nor later in Canada. It is possible, however, that the war brides might have forgotten about the campaign over the years. Furthermore, as pointed out by several of the war brides, they were still making-do, making over and mending garments as people had already done during the Depression years. Peggy Norlander from the U.K. spoke with one of her brothers after our interview and later informed me that her brother had recalled the "make-do-and-mend" campaign from the wartime U.K. He had remembered big "make-do-and-mend" posters.

> Clothes in London today are clothes for the connoisseur, perfect in cut, in workmanship and in fit…lines are slim and elegant; no woman would like to think she was using more fabric nor the labour of man than is needed, when both are wanted for the war effort. Hence a complete lack of extravagance. Colours chosen are always interchangeable throughout the wardrobe, so then a woman busy on war work does not have to change all her accessories from one occasion to another. A coat must go equally well with, say, two dresses and one suit, and so must bag, belt and gloves. (Norman Harnell in Wilson and Taylor, 1989, p.113)

Most of the women's suits and many other garments from the WWII period are of classic style. Dubin and Berman (2000), defined classic clothing as

> …simple, timeless clothes that are as wearable today as the day they were made. They are pure of line and unfussy, never gimmicky or faddish. (p.9)

Kay Young noted that in the United Kingdom they carried a gas mask with them as one wasn't "allowed to go anywhere without it." A memoir by with Mrs. J. Danjoux (year unknown) from the London Imperial War Museum, Department of Documents, detailed that Mrs. Danjoux from Britain had a Mickey Mouse gasmask during WWII.

Edna Squarok described the styles in Britain during WWII as having "the fitted dress" and "the little jacket." She emphasized the princess style;

> …Oh, this was a favourite style, that was what our present queen, she wore a lot of that style when she was growing up, princess style, I suppose that's where the name came from, princess style, because the princesses wore a lot, but I never had anything with a tight waist.

Kay Young and Peggy Norlander mentioned the princess line style. Mrs. Norlander pointed out how the princess line cut does not go out of style and she recalled using a princess line style for a coat that she re-made for her daughter in Canada. She noted that it is easier to utilize smaller pieces of material by using the princess line cut.

Although Peggy Norlander from Britain did not "remember being exposed to a lot of magazines," she recalled people being conscious of the clothing styles. Furthermore, fashion at the time was influenced by the movie industry. Although they did not go to movies often, "it was a very reasonable form of entertainment."

> Yes, I think, because the movie stars, a lot of the clothing from my particular age group, were fashioned along the same lines that the movie stars, they would just be cheaper editions, I guess. (Peggy Norlander)

Elma Parker from the U.K. agreed that people did follow fashions during WWII. Mrs. Parker recalled that coloured clothing was not widely available. She would have worn "greens and beiges, you know, colours that most people were wearing at the time." On the other hand, the

war brought garments constructed of different colours and/or materials. Edna Squarok explained that "before the war you would do a garment with a whole piece of material the same colour."

According to Mrs. Norlander, and Mrs. Jane Todd from Scotland, two-piece suits were popular. Mrs. Todd noted that skirts were short at the time, as they also were in Canada. Three-quarter coats were in fashion:

> Yeah, well three-quarter coats too, when I come to Canada I had a camel three-quarter coat, and they were really in style, yeah, and I had a hat, also, it was, I had a brown Harris Tweed coat, like, and I had a, I had a hat, it looked like a military hat, it had a little skip on it, and it just looked like a military hat, they were all in style.

When Mrs. Todd visited London her mother had insisted that she would wear a fox fur over her shoulder and a hat

> ...and you wore a fox fur over your shoulder, and I didn't really want to wear it but she said you've got to wear it and a hat, furs were quite prominent, you wore them over your shoulder, and they hooked underneath here, and the head kind of hung down here, and I thought, oh golly, but anyway, mom insisted that's what I needed to wear, and I wore it and I went up to London and I thought I was really something, with a hat...

According to Kay Young from the U.K., the three-piece suit was just coming into style at the time. It included a jacket, a skirt and a coat. Skirt lengths were shortening, but not above the knee. Mrs. Young also witnessed the same skirt phenomenon in Canada. There were also mid-calf length skirts. Mrs. Young emphasized the fashionability of a box-pleated skirt during the Second World War.

> Very, that's right, very fashionable. The majority of British people wore skirts, blouses, cardigans, sweaters, jumpers – your dresses, to me, were used only on special occasions, like if you were going to a dance, or where you were going to somewhere really, really special – if you were completely dressed, in style, if you were in a box-pleated skirt and cardigan sweater, oh yes, you were presentable anywhere. (Kay Young)

Not all the WWII period skirts were box-pleated; some of the suit skirts were a really simple cut. For example, four-gore skirts were cut out for women from men's suit pants. A four-gore knee-length suit skirt was also designed and constructed from a pair of secondhand men's pants for this study. The WWII period women's suits are of classic style and trendy even for contemporary businesswomen. Mrs. Young also talked about fashion influence during the wartime.

> ...In the U.K., it was more or less the same uh, any changes that were made would be done in Paris, you know, in the fashion shows, but there wasn't very much of that because Hitler was...all over, you know, France. But the most, uhm, we didn't have fashion shows or anything at in Glasgow during the war, but Glasgow was top notch in clothing and style, uhm, equivalent to London like if you went from London to, to Glasgow, which is an overnight trip, the styles were the same. (Kay Young)

Mrs. Parker, on the other hand, explained that even for three or four years after the war, clothing that one might have wanted was not available. She said that people "accepted that one day it would be better."

Hetty Wear from Holland did not have access to fashion magazines or women's magazines during WWII. She explained that when a tailor made some clothing for her, the tailor would decide on the style of the garments because she did not know what was in style. Ria Slade, also from Holland, did not find it easy to remember what she wore during the wartime. She did recall wearing "knitted sweaters and knitted knee socks." She also talked about taffeta material that according to her was in style at the time. Mrs. Slade thought that taffeta might have been in style simply because it was available during the war.

When Mrs. Jeanne Phannmuller was growing up in France during the wartime, she was not allowed to read magazines, or the newspaper that arrived at their house daily. She was, however, allowed to look at her mother's knitting magazines. She remembers that the skirts got shorter and shorter over the course of the war: "Yeah, the skirt length changed. The jackets were still very classic, very tailored." From her school years she recalled that there wasn't much emphasis on fashionable clothing as school uniforms were required until they were no longer available over the course of the war. After Mrs. Phannmuller's grandfather died, she wore black for a year and half for mourning. Otherwise she would have been too young to wear black or to wear the so-called "little black dress." Mrs. Phannmuller discussed the multiuse of the little black dress:

> ...Uuhm, and I was going to say, uh, it was held, one of those tenets, you held in those days that, you know, the, the proverbial little black dress...the French always talked about, the little black dress. The dress you could go to work with in the morning, with an ordinary black dress, that you could, ah, uhm, that you could, uhm, uh, embellish in some way with a scarf at lunch time, that you could go for supper somewhere in the evening by changing the scarf or adding a belt, or going to the opera by putting your very nice piece of jewellery. O.k., so that was the proverbial little black dress....

Mrs. Phannmuller's mother and stepfather provided her with a sheepskin coat. It was fashionable to wear sheepskin and rabbit fur coats in France during the Second World War. Mrs. Phannmuller wore the sheepskin coat on her honeymoon in Paris and she brought it with her to Canada. After her arrival she noticed that such sheepskin coats were not common in Canada. Nevertheless, the use of rabbit fur was also promoted in the United States at the end of WWII:

> ...Other rabbit news: Due to new spinning process, natural fur fibers from the rabbit -- as well as the muskrat, silver fox and other animals -- can be turned into warm fabric quickly and easily. (Washington Newsletter, McCall's, July, 1945, pp.7-8)

Purchasing Fabrics and Ready-Made Garments

Following is a review of the experiences that the war brides had regarding the availability of fabrics and ready-made garments during WWII. Four war brides from Britain recalled ready-made clothing available in the wartime U.K. They talked about the fact that one needed to save up coupons for clothing purchases. Peggy Norlander and Kay Young pointed out that they kept an eye on clothing sales. Mrs. Young talked about "half coupons sales" in which one only needed to give up approximately half of the coupons ordinarily required for a certain piece of a garment. She remembered purchasing ready-made trousers and box-pleated suits. Anne Cavanagh had not purchased many ready-made garments with her clothing ration coupons, "just maybe one or two new dresses, that's all." Mrs. Norlander recalled purchasing a coat and Jane Todd had purchased ready-made suits, of which one was a Harris Tweed, a dress and a herringbone coat. She further explained about the wool industry situation in Scotland at the time:

> Yes, well, we had all the factories in Scotland that were probably in the sheep, so you could…all those materials like Harris Tweed and Glencheck and I had a coat of herringbone, I had a herringbone coat when I came to Canada too…. (Jane Todd)

According to Elma Parker wool or fur coats were not easily available during the wartime. Mrs. Parker lived in London during the war, and also in Scotland part of the time.

Mrs. Young discussed garments available on the black market. There were "tie men" who sold silk ties from door to door. In the "tie man's" suitcase, underneath the ties, silk and satin undergarments could be found:

> …silk pyjamas, silk night-dresses, never any blouses, it was always underwear, and silk stockings, and silk stockings, you died for a pair of silk stockings. You had to pay the piper, mind you. (Kay Young)

Mrs. Young thought that the "tie men" were originally from East India and that their merchandise came from India. One of these men worked as her colleague in a munitions factory. Mrs. Young was able to purchase some undergarments from him at work, as long as she was willing to pay the high price for the garments.

Jane Todd from Scotland had purchased her undergarments ready-made from shops during the wartime. Anne Cavanagh from the U.K. discussed wartime undergarments:

> Well, yeah, you know, it was really, big drawers, you know really big drawers with elastic in the legs and then, I mean, we were all young girls then, so that's something else that we made, you know, we made these, we used to call them cami-knickers, but today they call them teddies.

According to Jeanne Phannmuller, good elastic was not available in the wartime France, so women's under panties were cut fitted – cut like a skirt – and buttoned up. She also showed how

the undergarments could be decorated with a scalloped hem when lace was scarce. Hetty Wear from Holland also experienced the lack of elastic during the wartime:

> ...In fact, my mother managed to get some material which was kind of a cotton floral material, I think, meant to make dresses out of, I'm not sure, and somebody made panties out of that for me and uh, because we had no elastic, they, they buttoned at the side and they stayed up and they are almost like shorts but they were that's (unclear) for underpants.

Edna Squarok from the U.K. had purchased stockings during the war.

> We got some nice stockings, and you couldn't get them when I came out here, I don't know what they were made of, um, I can't remember, a silky kind, and then we had a thick (unclear) stockings too, oh, they were thick, like leotards, thick, but it wasn't the same, oh it was different, different material that they were made of.

The heavy stockings were also recalled by Mrs. Cavanagh:

> ...I often read books where they said they couldn't, they couldn't get stockings in the winter, their legs froze, that wasn't true, because you could always buy those heavy, heavy ones, you know the heavy black stockings that kids wore for school, and they were heavy, heavy cotton. They didn't look great but boy they kept your legs warm. I can't remember anyone ever freezing in the winter...

Mrs. Squarok was able to buy canvas to embroider on and make pillowcases with. Peggy Norlander's mother was able to purchase some Irish linen to make tablecloths for Peggy's hope chest.

> Most of the material used for making clothes for our family during the War was purchased from a Market Stall in the City of Sheffield, quite possibly this material would have slight flaws or be [Bolt] Ends, and I am not sure whether material such as this would have been free of clothing coupons. (Peggy Norlander/ personal notes)

Mrs. Norlander recalled sewing undergarments for herself from Crepe de chine material and "layette, flannelette nightgowns," as well as "diapers made out of terry towelling for my first child in the fall of 1945, the year the war ended." Mrs. Cavanagh also shopped for material in a market:

> Well, we had a market and it had, there was, used to sell all sorts of odd pieces from factories that were all over, and you could get some really nice stuff. I remember when I got married I got some beautiful green satin and I got some coffee-coloured lace, and I made beautiful underwear sets, so, you know, we really didn't do too bad. You used your imagination really, a lot.
>
> Oh yeah, we had all sorts of different little scarves, you could make them, you know, but as I say, there were markets and you would go scrounging around the markets to see what you could pick up, like there were always odd pieces of material.

The pieces of material found in the markets included fabrics and wool. Purchasing fabric bold ends, fabrics with flaws, and remnants from the factories all contributed to using up all the available material and thus, wasting less.

Jeanne Phannmuller thought that little ready-made clothing was available during the war years in France. According to Mrs. Phannmuller, cottons were not available during the wartime when France no longer had access to cotton from, for example, Egypt or the United States. Silk, on the other hand was available in small quantities, but "silk stockings were extremely rare." Furthermore, as French people raised rabbits, rabbit skins were available and women made them into coats for themselves. Mrs. Phannmuller commented on the re-cycled textiles available around the time WWII ended:

> ...and by then the Americans had landed, it was after forty four, you see, so in forty five...in forty five uh...there was some textiles but they were made with recycled uh, uh, rags, you know, like we used to sell the rags, the old clothes uh, old wool, and it was being re-carded, re-...uh, spun, uh, but it was not good material that was going to stand very long...

As discussed in the literature review, clothing constructed from secondhand clothing and textile materials might be of poorer quality as compared to apparel made from "all-new-materials." Furthermore, the fiber content of recycled clothing and textile materials is not always readily available. Although using secondhand clothing and textile materials for "all-new-designs" imposes challenges, it also offers benefits. Recycled materials tend to be soft and feel comfortable because of the wear and multiple launderings. Also, multiple launderings may dissolve chemicals that have been used during the manufacturing of the clothing materials. That in turn is good news for people with fabric sensitivities and people suffering from allergies.

Ria Slade explained that in the area where she lived in Holland during the wartime obtaining merchandise was more difficult "around the industrial area," including the cities of Rotterdam and the Hague. Nevertheless, food supplies were more plentiful. She remembers purchasing a taffeta dress in a store during the war. She further explained that the availability of clothing "got bad, you know, around '43, '44, around there." Hetty Wear, also from Holland, did not recall having ready-made garments available during the wartime. According to Mrs. Wear the shops were emptied of merchandise within less than a year from the start of the war in Holland. According to Mrs. Wear, the empty shelves were surprising and they suspected the Germans might have purchased stocks and "shipped" merchandise to Germany. However, it is also possible that Dutch people started hoarding when the war started and that might have contributed to the "empty shelve phenomenon" as well.

Coming to Canada

In this section the war brides describe how they found the clothing situation in Canada upon arrival from their native countries in Europe. In spite of the fact that the stores were bigger in Canada, Edna Squarok, from the United Kingdom, found less variety and colours of clothing compared to the wartime in Britain. Kay Young, from Scotland, felt that Canadians were "behind the times in styles." Clothing in Canada was "very cheap." In comparison, the clothing in London, U.K. in 1945 was described in a U.S. women's magazine, *Ladies Home Journal*, as follows:

> ...The women look better dressed than I had expected, but very drab. You see so little color. Everything is either brown or black. Their hats are particularly dull. Many of them simply twist scarfs around their heads like turbans. (Cookman, 1945, p.178)

Anne Cavanagh from Britain thought of Canada as a land of plenty:

> ...well, frankly, when I came over to here, I thought Canada was the land of milk and honey, you know, they went through the war but they didn't go through what they did in Europe, so we used to make-do and mend alright.

Similarly, Hetty Wear from Holland was thrilled with her first shopping experience in Canada. She met her husband in Winnipeg where she had a chance to do some shopping as well as to get her hair done. She purchased a few dresses and a pair of shoes.

> Well, I thought I stepped in uh, what would you call it, uh, a Christmas store or some (unclear)...all these clothes available, shoes, and yeah, it was really nice.... (Hetty Wear)

The first thing that Mrs. Jane Todd from Scotland purchased in Canada was a Max Factor "lipstick at the Hudson's Bay." Her mother had not allowed her to wear lipstick in Scotland. Max Factor was promoted by the film stars of the time. Mrs. Todd was not particularly impressed with the local Canadian styles, especially when it came to wearing and looking after one's shoes.

> ...I found it harder, I found they didn't dress, you know, women wore socks with their shoes, with their high-heeled shoes, and it looked to me old-fashioned to see a woman with socks and shoes on with high-heels, some of them would have high-heels and they would have white socks on, and I thought that wasn't fashionable, you know, and men didn't polish their shoes. I noticed that men would have nice suits on and the shoes wouldn't be polished, where in Britain that's quite the thing, everybody polished the shoes. (Jane Todd)

Peggy Norlander from Britain recalled handing over some of her clothing to her "younger sister-in-law" in Canada.

> ...I think they've, they, you know living out on the farm and being as young as their were they probably looked very glamorous to them (laughter) (Peggy Norlander)

When Mrs. Norlander first moved to Canada, she lived on a farm. Only after they moved to a city, was she exposed to Canadian fashions.

Women's Work Attire and Wearing Pants

In Britain, because of the labour shortage, "all unmarried women and childless widows aged between twenty and thirty years of age were called up" to work at munitions and other industry plants as well as at the armed forces, "and soon afterwards nineteen-year-olds as well" (Wilson and Taylor, 1989, p.110). According to memoirs by Mrs. J. Danjoux (year unknown) from the London Imperial War Museum, Department of Documents; "In principle, married women with children were exempted from war work but married women without children and single women had to do something to help with the war effort" (p.138). In addition, numerous other women, including women with children, took part in war work and/or volunteered (Wilson and Taylor). However, women "did not receive equal pay" for their work and they were quite likely to be dependant on their family for support (Wilson and Taylor, p.110). During WWII the British government did not mobilize all women and it was indecisive on the issue of working mothers (Wilson and Taylor).

Anne Cavanagh explained that in the U.K. factory where she worked during the war:

> ...we wore, we were supplied with green overalls, everybody, even people in offices, so really it really didn't matter what you wore under them, so everybody had these green overalls...

Kay Young worked in a munitions factory in Scotland. She discussed wearing pants and issues relating to clothing safety and comfort:

> ...during the war that's when we called 'trousers' were introduced, and they were introduced for the simple reason that when you were working in war factories, skirts would just get caught on wheels and things like this, so when I worked in the munitions factory, I had to go into a uniform before I went to work and it was like an operating room, I had to be sterile, I had to have white pants and a white top, all wool, and a white thing all around my head, a turban, and no jewellery of any kind, no hair clips or anything, because anything like that could have gotten into the cordite, the machine that I was using, making the bomb, making the cordite could have set everything off, so I went into this white, completely white uniform, and I was searched before I went into the factory, from head to toe, and they would even lift your thing, and checked your panty line, to see that you had no pins or anything like that, and then for going home, we had gone into trousers, they started making trousers for ladies and girls, for the simple reason that they were warmer during the war because coal was very, very scarce, the coal always went to the factories, and so we wore trousers, and knitted sweaters, it was mostly knitted jumpers as we called them.

Memoirs by Mrs. J. Danjoux (year unknown) from the London Imperial War Museum Collections revealed:

> About this time trousers for women became very popular due to the fact that one needed less points to buy a pair than to buy a skirt. Anyway as most women were already doing men's jobs the fact that they started wearing trousers was a mere detail. (p. 148)

Peggy Norlander, also from the U.K., wore pants for factory work during the wartime. Pants were required for the type of work that she and her colleagues performed. Mrs. Norlander recalls that even if the factory had obtained a supply of pants for its workers, the employees would have still paid for their pants. The war work in the U.K as well as in the U.S. brought acceptance for women's pants for everyday wear instead of being exclusively sports wear (Batterberry and Batterberry, 1977; Wilson and Taylor, 1989). An American designer, Elizabeth Hawes, was credited with saying that as women started wearing pants during the First World War, another war would ensure that women would not want to take them off anymore (Damon, 1942, Sept., p.22). During WWII, in an article in *Chatelaine*, Elizabeth Hawes summarized:

> In America the battle of trousers for women has been won, thank heaven. We may now settle down and wear them when we please and NOT wear them when we don't please. (1944, Oct., p.12)

Figure 4.4.
Woman's Work Pants.
1944, South Yorkshire,
18 years old Peggy Norlander wearing pants.
Courtesy of Peggy Norlander.

As discussed later in the "Results of the Businesswomen Interviews," some businesswomen participants of this study preferred wearing skirts to pants for comfort reasons, or because they thought that wearing a skirt looks more professional. On the other hand, some businesswomen participants did not think that a skirt versus pants is an issue regarding, for example, conveying power, and were willing to wear either or.

Elma Parker had been provided with a pair of pants with her uniform when she joined the British Army during WWII. The pants were worn with a khaki-coloured shirt and a tie. The uniform also came with a below-the-knee length skirt. Mrs. Parker wore her uniform for three years and the army gave that to her when she left. Several months before the end of the war, the army had given Mrs. Parker a "bomber jacket."

Hetty Wear from Holland often wore a skirt and "a red jacket made out of a red blazer" to work at a local bookstore. She talked about the importance of warm clothing:

> …'cause, you see, we didn't get any heat while we worked in the winter so we had to dress warm. And we did not care that we wore the same thing all the time as we would now (laughs)… (Hetty Wear)

For warmth, Mrs. Wear wore sweaters that she had either "knitted or re-knitted." Mrs. Wear said that they

> …did not wear many slacks in those days, but if you went sailing, you know, usually had special slacks for that…

Ria Slade from Holland and Jane Todd from Scotland did not usually wear pants during the wartime. Mrs. Slade commented:

> You didn't wear slacks in those days, that's for sure.

And Mrs. Todd explained:

> No, you never wore trousers. The only time you wore trousers if I did civil defense work. I was with the ARP [air-raid precautions. See Bosley Woolf, 1977, p.62] precautions and they issued you a uniform and it had slacks, and that's the only pair of slacks I ever wore. Even after I came to Canada it was years before I ever had a pair of slacks on or shorts.

According to Wilson and Taylor (1989), in the U.K. the "middle class women" were the last ones to tolerate women wearing pants or trousers (p.112).

In his book *Thread of Victory*, Walton (1945) discussed a shortage of men's work clothing that occurred when women entered war work in the United States in 1942. Women workers were purchasing pants, including men's pants, and overalls. Production of women's work clothing was started, but not without difficulties and complications related to the variety of work clothing needed. It was also observed that unlike men, "women preferred putting on their work clothes at home, which brought on a demand for better looking work clothes," adding to the

manufacturers' challenges (Walton, p.144). Walton also highlighted the importance of "conserving" or caring for one's work clothing, whether it would have been in an office, a factory or one's home, in a manner that would prolong the life of the garment. Materials and labour needed to be conserved for the use of the Army and Navy (Walton). In a similar note, contemporary businesswomen wear their work attire all working day to various functions and having multifunctional work garments helps one to mix and match garments as well as dress their work attire up or down depending on the particular situation. Using good quality re-cycled men's suit materials for newly designed women's suits helps conserving the environment by reducing clothing waste and decreasing "all-new-apparel" production. Good quality suit materials will also wear for a longer period of time. Another point to consider is the easy care aspect of business clothing. Therefore, it is desirable that other business clothing, including tops used under suits, are either hand or machine washable as taking the garments to a dry cleaner takes extra time and effort.

Not only did the women working for munitions factories want to wear pants and overalls, but also a growing number of housewives (e.g., Hawes, 1944). Pants were "comfortable, practical" and "economical" for work in and around the house as well as for shopping (Packard, 1942, Feb., p.95). As already noted in the literature review, in an article *Trousers Are So Practical*, Packard (1942, Feb.), interviewed Mrs. Farmer who commented that wearing pants helped women to "save stockings" (p. 95). One of the businesswomen study participant's also mentioned that when wearing skirts, one needs to be careful not to rip one's stockings and be prepared to have an extra pair of stockings just in case. When wearing pants, on the other hand, one does not have to worry about stockings.

Ladies Home Journal, *McCall's* and *Chatelaine* discussed women's factory work attires. The Department of Munitions and Supply for Canada campaigned for tolerance towards women in pants with its *"Please Don't Stare at my Pants"* message in 1942 *Chatelaine* (March, p.1). In June 1943 *Chatelaine* wrote:

> Nobody can estimate how many Canadian girls are going to fit themselves in slacks, shorts, overalls, coveralls, culottes, lounging pyjamas or mandarin trousers this year. (The Department of Munitions and Supply for Canada, p.16)

According to the Fashion Editor of *Ladies Home Journal*, Wilhela Cushman:

> There is no feeling of strangeness about these women in men's jobs and men's clothes – no loss of femininity either. (1942, May, p.28)

> The wearing of pants in factories will have its effect on fashion throughout the nation – we'll see more women in slacks and trousers. (1942, May, p.28)

On the other hand, *Ladies Home Journal*, *McCall's* and *Chatelaine* pointed out how women changed into feminine garments after work. *McCall's* recommended:

> Leaving a man's work behind, she goes completely feminine in the evening. (Fillmore, 1943, Oct., p.117)

The magazines, such as *Chatelaine*, advised when it was appropriate to wear pants:

> If you're in slacks where all the other women are in skirts and dresses, you're definitely out of place. Keep them in their proper environment – the beach, the summer camp, you own sun deck or back garden for lounging, the house after office, or when your housework is done, or for hiking or walking at nights or week ends. Or again, when a man says they look "out of place," it may be because you're wearing the wrong things with them. ("Untitled," 1943, June, p.16)

After all, one needed to have the right figure, "slim enough, straight enough and, above all, not bulgy at the hipline," to wear pants (Packard, 1942, Feb., p.95). On the other hand, Elizabeth Hawes (1944, Oct.) described women's work clothes as "straightforward clothes" – "rather simple and generally quite well-cut clothes" and indicated that most women no longer needed "the bows and drapes and beads and bracelets" to promote their femininity (p.12). Although some of the contemporary businesswomen interviewed for this study wanted to add their own personal or unique touch to their work attire, they also preferred classic, professional business clothing.

The importance of professional appearance of women's office or business wear was emphasized in the pages of *Ladies Home Journal*, *McCall's* and *Chatelaine*. In 1945, Marian Corey wrote for *McCall's*:

> Today she picks her office clothes first, if she is serious about a career, and her social wardrobe second. (Sept., p.139)

Budget friendly "double-feature" or "double-duty" clothes were promoted ("*How* to dress," 1944, July, p.95; Packard, 1944, Oct., p.38). Well-chosen good quality, basic office garments one could easily dress "up or down for the occasion" ("Chatelaine chooses," 1944, Nov., p.54). "Double-duty," good quality work clothing is still a smart choice for contemporary businesswomen of today. Although Marian Corey (1945, Sept.) in *McCall's* believed in "having plenty of clothes, all of them good!" to be free from paying "much attention to what you wear," she also advised:

> It's better to start collecting a good wardrobe slowly, choosing things that will stay in style as long as the seams hold together. The "few good clothes" that we believe in, are a few superb ones added each season to what you already have. (p.139)

Life Skills and Social Norms

Keeping Up Appearances

Even with clothing rationing and regulations, as well as the need to "make-do-and-mend," women's magazines promoted keeping up groomed appearance in the name of good spirits and morale (e.g., Robinson, 1980). It was hoped that clothing rationing would smarten women's clothing taste towards simpler, classic overall appearance (Robinson; Wilson and Taylor, 1989). On the other hand, many women worked long hours, coping with the war situation in Europe and had very little time or energy for updating garments, or grooming themselves when cosmetics were getting scarce (Howell, 1976; Wilson and Taylor, 1989).

> Wartime shortages were often a spur to creativity though women who were involved in war work were likely to wear almost anything, fashionable or not, so long as it was functional and fitted the occasion... (Peacock, 1998, p.7)

Nevertheless, according to Elma Parker, from Britain, accessories were seen as an important part of one's appearance:

> No, my mother wouldn't go out without hat and gloves, though, she wouldn't be seen without a hat, and always her gloves on, but, no, we weren't so fussy, not when we were young.

However, Mrs. Parker needed to wear a hat at all times when she was in the army. Edna Squarok, from the U.K., agreed that hats were still an important part of one's appearance during the war:

> We always had hats – we didn't go uptown without a hat.

She recalled making hats during WWII.

> Yes, we knitted them or, oh, you could get a base and then you decorated it, you put the material on, you know, it was just a plain base you would put material on. (Edna Squarok)

The hats could be decorated with flowers and fruits "made out of plush material" or other trimmings.

> Yes, trimmings, I remember my mom was always, she had one hat for summer, a straw hat, and she would just take the trimmings off and buy some fresh flowers or whatever she could find, and re-trim the hat, so it lasted her for the war years. (Edna Squarok)

Anne Cavanagh, from Britain, also remembered making hats. She described sewing beanie hats from six pieces of fabric and putting a "little button on the top" for decoration. Although Mrs. Cavanagh did not need to wear one for work herself, she explained that turbans were worn in the war factories.

Jeanne Phannmuller, from France, said that students were required to wear a hat to school. One might have had a felt hat but in time "it became fashionable to just wear" a knitted

or crocheted hat. These hats one could hand make in different colours, such as pink or blue. The hats were initially large but became smaller over time until they were held on one's head "with two bobbin pins." According to Mrs. Phannmuller, these hats also met the requirements for wearing a hat to a church.

Kay Young, from Scotland, recalled that hair "ribbon was very, very hard to come by." She also discussed hair bands that were in fashion at the time. The bands were purchased and made of either bone or celluloid and for a special event one would "have a little colour in it."

According to Hetty Wear, from Holland, hairpins were still available from the time before the war. She also discussed having her hair permed at the hairdresser. She mentioned that one was expected to bring one's own towel and shampoo to the hair saloon when supplies got scarce.

Mrs. Wear was the only war bride who mentioned wartime purses:

> Purses, well if you bought a purse it was uh, a make-believe leather, (unclear) paper so you usually kept the purse you had, you know, if you have a good leather purse it could make a do five years really you could, yeah.

Jane Todd, from Scotland, did not want to sacrifice looks for warmth by wearing heavy stockings or woollen socks. Instead, she painted her legs. She described the leg paint as being:

> Just make up, like almost like a make up, you bought it by the bottle at the chemist's shop and you put it on your legs, and if it was raining, you would tip all the way to the dance hall so you wouldn't splash your legs.

According to Diamond (1999), the leg dye lotion was invented by Elizabeth Arden. Minns (1980), described different methods women used for "simulating stockinged legs:"

> Shoe polish mixed with face cream was one frequent experiment. Others tried an unsatisfactory yellow dye on the market, painting the seam up the back of the leg with eyebrow pencil. Another method for an overall tan was to bath (in the five inches of water permitted) in purple potassium permanganate. These stains generally streaked the skin or marked clothes indelibly. (p. 157)

Three other war brides also talked about painting their legs during the war. Peggy Norlander from Britain did not recall the paint rubbing off on anything, but wondered about it. Mrs. Parker explained:

> My father used to, back when we painted our legs, we were forbidden when we came home to go to bed until we had washed it all off because the sheets were always white on the bed, and my father made us stand up on a chair, and he would put a line down the back, a black line (laughs)...and it was always a bit crooked (laughs)...oh yes, that was the kind of thing we did...

The leg paint was also available in wartime France. Mrs. Phannmuller recalled using it. She explained that even at her school, where the students were required to wear "knee socks or

stockings, gloves and a hat," the leg paint was later tolerated when the war progressed and stockings and socks were no longer easily available.

Interestingly, recently developed waterproof "spray-on stockings" called "Air-Stockings" are a current fashion fad in Japan (just-style.com, 2003b, p.1). The "terracotta, natural or bronze" stockings are "...simply sprayed onto the leg as a fine quick-dry aerosol mist" (p.1). One "Air-Stockings" can holds approximately "20 pairs of stockings" (p.1). The "Air-Stockings" have gained popularity when wearing ordinary stockings during the summer time in Japan is not so comfortable (just-style.com, 2003b, p.1).

Mrs. Todd mentioned that hats and gloves were worn quite often during WWII. She went on to explain that people weren't as relaxed about their clothing at the time as they are these days:

> I mean people would go to the beach for the day and they would be in all their Sunday clothing, you know, they weren't relaxed, they were all dressed up to go to the beach where nowadays you would go in the most comfortable thing that you could wear. (Jane Todd)

She also talked about how much effort foreign war brides went through in order to keep up appearances and make a good first impression upon their arrival to Canada. The train journey from the east towards the western parts of Canada was long and dusty and not so pleasant especially if one had to look after young children. Mrs. Todd arrived by herself but explained:

> ...when you saw them step off the train like as they pulled into each train station and so many got off, they walked off the train like they were a million dollars like, like they were dressed with new clothes, the mothers had put clothes aside to put on the children when they stepped off the train and they had brand new outfits and it was quite interesting, you know... (Jane Todd)

Learning to Sew and Using Patterns

Edna Squarok, from Britain, had taken part in a sewing class during the wartime. She had new material to sew with, but it would have also been possible for one to re-make or make over garments in that class:

> Well, it was whatever material you had. You took what you got, whether it was new or used or, you know, made over, but I took new... (Edna Squarok)

She further described how one made-do by using two or three different pieces of material for one garment, for example, for a dress or a jacket.

As already mentioned in the literature review, in Canada during WWII clothing re-make centres were "set up by the Consumer's Branch of the Wartime Prices and Trade Board" in places such as Toronto, Montreal and Winnipeg (Crichton, 1943, Aug., p.22). According to Crichton

(1943, Aug.), more re-make centres were planned for Fall 1943 opening in, for example, Calgary, Regina, Saskatoon, Vancouver and Victoria. Edmonton was not mentioned on the list.

> These remake centres are government-sponsored; the big purpose they are serving is the conservation of material and labor. Qualified dressmakers and designers act as instructors to demonstrate how discarded men's suits, evening clothes, even tablecloths, blankets and window curtains – things which formerly might have been relegated to the attic – can be remodelled into smartly wearable clothes. The opportunity to learn to do this work expertly is open to women free of charge. (Crichton, 1943, Aug., p.22).

Crichton (1943, Aug.) further specified the popularity of the re-make classes:

> In one remake centre alone in the first three weeks of operation, eleven hundred applications to attend classes were received from women who had old clothes to make over. (p.23)

During WWII Jane Todd, from Scotland, sewed by hand and improvised when she altered the looks of her garments. Peggy Norlander's mother, from Britain, taught her "...to sew on her single treddle sewing machine that was not powered at the time..." After taking a tailoring class "through the school system," Mrs. Norlander's mother "became really sophisticated in what she could make" and she also converted her sewing machine "to electricity." The tailoring class was held at the same school were Mrs. Norlander and her siblings went. The school was "run by the Church of England" and according to Mrs. Norlander, the night tailoring class "would have been put on by the same authorities." Peggy Norlander's mother drafted her own patterns. Mrs. Norlander also mentioned that her mother took pride in having her children "tidily dressed."

Jeanne Phannmuller, from France, learned to sew, knit and crochet at the early age of five or six-years-of-age. She observed her grandmother and a lady who came to mend and iron clothing, as well as to sew some of Mrs. Phannmuller's undergarments. Mrs. Phannmuller experimented with sewing, knitting and crocheting and learned "from [her] own mistakes." Her aspiration to learn was enhanced at one point by her desire to become a home economics teacher specializing in apparel. At the elementary school, girls practiced a variety of stitches and seams, as well as knitted socks, masks and gloves for soldiers. As Mrs. Phannmuller had mastered the skill of "turning the heel" earlier on, most of her time was spent helping other schoolgirls with that task. At school she also learned how "to make patterns for little baby shirts." By using basic principles from those patterns, she was later able to figure out other patterns. In addition, she was given notes from a girl next door who "had been doing a course in sewing." Mrs. Phannmuller recalled that patterns were available in wartime France but she did not recall purchasing any herself. Also, Anne Cavanagh, from the U.K., remembered that patterns were available and new fabric could be purchased with coupons. In one occasion the girl from next door helped Mrs. Phannmuller in making a suit. Mrs. Phannmuller was not able to draft patterns from old garments

because there weren't any suitable garments to begin with and because she "would not have wanted to take [such garments] apart" in any case. Kay Young's sister, on the other hand, drafted patterns by using old garments as reference:

> ...like she would cut the pattern, make the pattern out of a blouse we already had, she would take apart, and she would make it out of old newspaper or brown paper...and keep that for reference, and she used to use a lot of the backs of shirts, men's shirts.

For the purpose of this study, patterns were drafted for all the women's business garment designs. It was learned that drafting patterns for minimal material usage (recycled clothing was used as material) is labour intensive and time consuming. Creative solutions, such as patching pieces of wool together for one skirt pattern piece, were needed to utilize the recycled clothing materials. Another option would have been to alter and modify secondhand garments instead of only re-using the materials from secondhand clothing. Altering and modifying secondhand garments can also be timely and labour intensive unless simple, creative ideas are developed to re-design particular types of secondhand clothing. The research findings of this study did not provide ideas for quick alteration or modification techniques for a particular type of used garment.

Making Over and Re-Making

In May 1943 the Canadian *Chatelaine* announced:

> Clothes fabrics are vital war materials!
> Join the conservation drive by making over
> Old garments, salvaging items not in use ("Little miracles," p.65)

And in June 1943 *Chatelaine* described further:

> THERE'S A NEW KIND of treasure hunt on in Canada today – a hunt through clothes closets and old trunks for neglected clothes that can be face-lifted to new styles and now smartness. ("Make it over," p.35)

Hildegarde Fillmore (1943, Sep.) encouraged the readers of *McCall's*:

> In wartime make do with what you have. But while you are at it, make improvements... (p.93)

During WWII *Ladies Home Journal* introduced *"You Might Consider"* article series providing ideas and techniques for clothing make overs along with other articles on the same topic. *Chatelaine* also had articles on re-making clothing, for example, *"Make-Over" Marvels*, *Little Miracles* and *Make it Over*. In addition, *Chatelaine* published *"Miracles of Make-Do"* messages by the Canadian Consumer Branch, The Wartime Prices and Trade Board. These messages included tips on mending garments under the title *"Today's Mending Hint."*

Throughout the war, advice on updating one's wardrobe from the previous year were given. For example, Dawn Crowell (1944, Feb.) wrote in *Ladies Home Journal*:

> THEY'RE the skeletons in your closet, the bane of your existence, the worry in your wardrobe! They're last year's clothes – in need of this year's ideas.... Your closet may be crammed with worn clothes – but *you* can change the clothes with new ideas! (p.130)

A year later, in February 1945, Crowell continued:

> TIME for you to have special session with your wardrobe, a consultation with your clothes! Time to give a new neckline to an old dress; to freshen up a favorite sweater; to enhance your dancing dress. (*Ladies Home Journal*, p.165)

In November 1943 Carolyn Damon provided the readers of *Chatelaine* with basic instructions of re-making garments. She emphasized the importance of "ripping and cleaning the old material thoroughly and properly" and pressing the pieces of material before working on them (p.89). Damon advised that one could use the "wrong side" of the fabric in case it was worn out and "shiny" on the "right side" (p.89). Using large re-cycled clothing for "smaller garments" would make it easier to stay away from "worn spots" of used fabric (p.89). Damon further commented:

> HALF of the art of making over depends on your ability to "see" a smart outfit in an old discarded garment. (p.89)

Some of the make over ideas from the *Ladies Home Journal* included Soufi Harris's (1941, April) instructions on combining two "farmer bandannas" to form a blouse. She explained:

> Two seams on the shoulders, two at each side, and the border sewn all around lower edge for shaping. (caption, p.84)

Ruth Mary Packard (1942, Aug.) suggested making "a patchwork wool skirt" to be worn "with sweater" (p.80). For the purpose of this study, a long "patchwork wool skirt" was designed from three recycled men's Harris Tweed jackets to be worn with a "patchwork" vest. Packard further instructed that one's coat could be dyed and a "hood collar of plaid wool" added as well as suits and dresses decorated with velveteen and ribbons (p.80). *Ladies Home Journal* advised that one could also:

> Make a half-and-half jacket of the back of a sweater and front of a jacket. (Packard, 1942, Aug., p.80)

The front of the "patchwork" vest created for this study was made from a hand knitted cardigan type of sweater and the back of the vest from pieces of one recycled men's Harris Tweed jacket.

During WWII women were encouraged to re-make men's old or not used suits into suits for themselves. In May 1943 *Chatelaine* wrote:

> TRICK WITH A TUXEDO. You'll have something to remember him by for at least a couple of seasons if you stride forth in his old dinner clothes, carefully made over. The skirt comes from the trousers turned cuff side up, which, when ripped, provides for a clean hipline and adequate fullness at the hem. ("Little Miracles," p.65)

The Canadian Consumer Branch, The Wartime Prices and Trade Board (Consumer Branch, 1945, Nov.) announced that discarded men's suits "should be in use" rather than stored away (p.76). An advertisement in *McCall's* for the Singer Sewing Machine Company from October 1945 presented a women's suit made from a men's "pin-striped suit" ("Singer Sewing," p.132). Interestingly, the male character of this advertising story had grown his shoulder size while at the "Marine Corps" and thus no longer fit into his old suit. Consequently, his wife had taken a "Make-Over and Alteration" course with a Singer Sewing Center where she had learned how to re-make the suit for herself, as well as other tricks to update her "out-of-style clothes" (p.132). As part of this study, a used men's suit was cut, designed and constructed into a women's suit jacket and a knee-length skirt.

Belle Crichton took part in clothing re-make lessons held by the Canadian Consumers' Branch of the Wartime Prices and Trade Board and wrote an article on her experience, published in *Chatelaine* August 1943. During the workshop Belle Crichton made over her husband's "a honey of a white suit" for herself (p.22). She learned that one could "work on only one thing at the time" instead of trying to make over many garments at once (p.23). To keep this study within a reasonable time limit, a limited number of women's business garments were designed and constructed from recycled clothing materials. With the help of a designer Mrs. Crichton first sketched the suit as it was and then as she wanted it re-made. The suit was ripped and the significance of good pressing, thoughtful cutting and thorough fitting were emphasized to the students. During the re-make lessons Mrs. Crichton also witnessed two men's dress suits being made over into women's suits. Cleverly, "the shiny satin revers on the dress suits were to remain untouched" and "the silk braid down the side of the trousers" became the sides of the skirts (p.23).

Ria Slade's mother, in Holland, hired a lady to sew and repair clothing for the family. During the wartime, the lady "made a dress out of a coat" for Mrs. Slade but unfortunately, Mrs. Slade was not very pleased with this dress. The style of the dress did not particularly impress her. Another reason for her not being so fond of the garment might have been that the coat was of too heavy material to function as a dress. The fitted "kind of a orange, cranberry orange, kind of satiny colour" dress had long sleeves and it was "pretty stiff."

> ...although the coat, like I said, the seamstress that came to the house, made me a dress out of it, it was a bold material, heavy, like coat material, and made me a dress, so that

> one dress I wore it through the winter, and I hated that thing, because this lady was, you know, what would you call it, she was maybe older, and it was her only means of income, you know, she was not a tailor, or even a fashionable dressmaker, you know.
>
> Yeah, it was fitted, try to make a dress out of a coat, you know, I mean. (Ria Slade)

Mrs. Slade's experience highlights the importance of considering appropriate recycled materials for different types of "all-new-design" garments. The weight and the drape of the recycled material needs to be chosen according to the function of a particular garment design. For example, for this study recycled men's Harris Tweed jacket material was used for the long skirt and it made the skirt heavier and somewhat bulkier than if lightweight wool material would have been used instead.

> On another occasion, a tailor made a coat for Mrs. Slade from an old "greyish-blue" coat.
>
> And the coat, my mom somehow got a hold of a coat, and we took that to the tailor, they did a good job of that, you know, of making a coat, making a winter coat. (Ria Slade)

From Mrs. Slade's father's wedding suit, the tailor was able to make a jacket for Mrs. Slade. Only a jacket was made, as the pants from the wedding suit were no longer available, perhaps worn out. Mrs. Slade had sewn a little bit herself as well during the wartime.

> ...so, the sewing I did was a woolly sweater that had, it was not knitted by me, but I don't know, I guess it was my mother's at one time, and I made it smaller, and also I embroidered it, you know, like that and changed the neckline, I remember that, but, you know, I was just in my teens, I worked in an office. (Ria Slade)

Carolyn Damon (1943, Nov.) encouraged in *Chatelaine*:

> IT'S QUITE simple to remake a sweater. Don't be frightened to cut into a knitted garment. Most sweaters that have been worn have been cleaned and washed, and you'll find that this will prevent the stitches from ravelling. The thing to do is to treat the sweater as you would a piece of fabric. Be sure it's clean before you start to remake it. Then take your blouse pattern and lay it on the sweater.
>
> After you have cut out, stitch all around the cut edges. The rest is easy [full stop missing] You merely seam all the pieces together from this point on. (p.89)

For the purpose of this study, a secondhand cardigan type of a knitted sweater was used as a part of a vest design. Prior to cutting and serging the edges of the cut pieces, the sweater was hand washed. Serging prevents the edges from unravelling. The back of the vest was constructed from recycled Harris Tweed wool material and the front draped from the front pieces of the knitted sweater. Draping the vest front from the knitted material allowed for a better and more aesthetically pleasing fit as compared to using a pattern for cutting out the front pieces.

Peggy Norlander from Britain talked about a dress that her mother re-made from two garments. A top of the dress was made from one garment and the bottom, the skirt part, from another garment:

> ...mother would have taken the best out of one garment and the best out of the other and combined it together.

At one time Mrs. Norlander's mother re-made her own woollen coat for one of the daughters. The coat material was reversed when it was re-made. Mrs. Norlander had also discussed about the wartime with her brother, who in turn recalled that older brother's pants were shortened and given to a younger brother.

Jeanne Phannmuller's mother had a coat that had been made for her from a woollen American blanket. Mrs. Phannmuller's grandmother had purchased that blanket "at the end of the First World War." Before they made a coat out of it, the blanket was dyed into a "dark char colour, almost black." A seamstress that repaired clothing for the family cut down and re-made the coat for Mrs. Phannmuller during WWII. The re-made woollen full-length coat was not shaped and it was worn under a raincoat. Mrs. Phannmuller did not like the coat and felt that the coat was not very fashionable at the time. When she got another coat, she re-made the woollen coat into a knee-length winter skirt.

> ...And it was a nice wool, sturdy skirt for winter.

Around 1947-48, Mrs. Phannmuller once more made over the skirt into "a pair of ski pants or winter pants" for her young son in Canada. So all in all, the American blanket was passed down four generations, made over four times and it travelled from the United States to France and all the way back to North America again. The story of the woollen American blanket emphasizes that good quality textile material can have a long life cycle and has potential to be re-made over and over again. When Mrs. Phannmuller's grandfather passed away, a tailor made a coat for her from her grandfather's charcoal grey topcoat. This coat turned out to be beautiful and Mrs. Phannmuller was pleased with it.

Elma Parker from Britain talked about how her mother took used clothing apart and made it over for her daughters. Some re-cycled cottons she started "from a scratch." According to Mrs. Parker, she did not use patterns but instead she might have taken

> ...a dress that we had before and measure the measurements, and then put the pieces together.

On one occasion the mother's work colleague gave her a suit because that suit no longer fit. From that suit, mother altered a suit for Mrs. Parker. Another time Mrs. Parker's sister needed an

outfit for an event where she was presented with a medal. For that event Mrs. Parker's mother took a creative approach.

> ...so we had to go to a big place, um, and they were going to get medals and so my mother was all worried because Judy had nothing to wear and one of the ladies that lived in the hotel where she worked had, somebody, for a joke, had sent her a pair of knickers, panties, big, white panties, and she gave them to my mother, and my mother cut them and put it all together, and made my sister a skirt so she would have a nice, white skirt when she went to get her medal... (Elma Parker)

Anne Cavanagh from the U.K. re-made her nurses' uniforms when she no longer continued her training as a nurse:

> Well, I did sew a little bit but yeah, we made blouses, I made two blouses out of my nurses' striped uniforms, and I wore them right during the war, and I sewed them all by hand, 'cause we had an old, old machine and I didn't know how to work it, so, yeah, we did things like that.

She had also taken the effort to make a garment special for a onetime event:

> Oh, absolutely, I remember I went to a dance once, because there used to be lots of dances, and I had a black dress that I wore pretty well...long sleeve black dress and we went, I wanted, this was a big dance, therefore, so I was putting around, so I took the sleeves out of the dress and took the sleeves and I bought a little bit of chiffon from the market, and I made nice, big puffy sleeves for it and it looked great. But the next day I was taking them off and sewing the old sleeves back in 'cause I had to wear the dress for a long, long time after that, but it was a lot of fun... (Anne Cavanagh)

Jane Todd from Scotland also talked about re-making clothing as she wanted to make a change. She had taken apart one of her black square neck dresses

> ...and just had the skirt and the belt, took the top off, just to make a change. (Jane Todd)

The skirt part of that dress was flared. Another time she altered a coat to keep up with current styles.

> ...this was a coat that I had, and then I cut the bottom off of it and then I made a little jacket, with elastic at the waist, I just chopped it off in here, just to make a change, and it was more in style, and that was it, yeah. (Jane Todd)

She said that she "used to change coats and cut material off and make a hat to match the coat." The coat would be shortened and the leftover material used for making a hat.

Hetty Wear from Holland recalled that worn sailing slacks were altered into shorts. She also discussed re-making dresses:

> Uhm, if somebody had a dress that they didn't for some reason didn't wear anymore well that would be picked apart and maybe a smaller person would have a skirt out of that or a blouse, you see. Since we didn't sew we had somebody do that. (Hetty Wear)

For work, Mrs. Wear wore "a red jacket made out of a blazer."

> Yes, it was, was taken in, the lapels were removed, it was taken in and, and buttons put at the front and it was warm, 'cause, you see, we didn't get any heat while we worked in the winter so we had to dress warm. (Hetty Wear)

Mrs. Wear remembered that one of her relatives used to make children's dresses from old shirts from which the collar and the cuffs had been worn out. A dress would have had a "little plain yoke and then full all around it" and sometimes it would have also been embroidered on.

> Kay Young from Britain had re-made used dresses:
>
> Oh yes, lots of times we would pick them apart and just use the skirt.

Bolero jackets were sewn from old coats. Mrs. Young's sister was good at making over clothing from secondhand materials. She mainly made blouses.

> And she would be really, really good at making blouses out of old shirts. (Kay Young)

Sometimes she would be able to salvage parts of a women's used dress:

> Yes, and if the top was nice and lacey, we would take the top apart to make a sort of blouse, to put underneath a cardigan, and put the lace collar out, and wear a different skirt, you improvised. (Kay Young)

Old aprons and tablecloths made a good source of blouse material, too:

> ...and lots of times, you know, we would buy, when we would go to Glasgow and we would get into the second-hand, what we would call the market, they were second-hand clothes there, we would buy, perhaps, two aprons of the same colour, so she could make a blouse. She would do the same thing with a tablecloth, say, you had a really nice lacy one, she would use part of that. (Kay Young)
>
> She would use the lace tablecloths for collars and cuffs on some of these blouses because the tablecloth would probably be ruined in the middle but she would salvage, you know, all around the edges and things... (Kay Young)

Another idea that Mrs. Young provided was the idea of making scarves from men's ties. She talked about purchasing silk ties from a "tie man" who came over to one's house:

> Because the tie man used to come with all these silk ties, and the ties were cheap because nobody was buying them. Men were all in the army. (Kay Young)

Mrs. Young explained that the tie would be opened, pressed and "patterned...for a scarf." Occasionally two ties were used for one scarf.

Edna Squarok from Britain mentioned aprons:

> ...oh, and aprons, you made out of any scraps of material.

She also commented on the importance of re-making garments:

> ...We had to give coupons for everything so it paid you to make over... (Edna Squarok)

But as Mrs. Norlander put it:

> It's a labour of love because you spend as much time on picking a garment to be able to, to, uh, make something else out of it. (Peggy Norlander)

As discussed before, designing and constructing garments from recycled clothing and textile materials is time consuming and labour intensive and thus, not easily suitable for mass production but rather for designing unique, individual garments for niche markets.

Non-Traditional Use of Materials

Anne Cavanagh from Britain talked about using blankets for making coats:

> ...I can't remember anyone ever freezing in the winter, and then we used to make coats out of blankets, you know, and anybody who had a really nice big wool blanket you could get a beautiful coat out of it. And there were dressmakers, people who did it from their own homes, not the way it's done now, and my sister had two little boys before the war ended, and she had her husband's heavy, rough overcoats and she had them made into little coats for her little boys, so this what people used to do. There was never anything waste.

Ria Slade had a friend in Holland whose wedding dress was made of grey army blankets:

> ...yeah, that was her wedding suit, there was nothing to be had, wedding dresses, unless you borrowed from it from somebody, yeah, she had a suit made out of army blankets....quite a few girls did that, the ones who got married.

When Elma Parker's boyfriend at the time had left for war, the army gave him a "kind of cream" coloured blanket, a burial blanket, to be taken with him. He decided to give that blanket to Mrs. Parker's mother saying that he would not be needing it. Mrs. Parker's mother and her friend made a coat from the blanket for Mrs. Parker. Unfortunately, later on, this young man died in Italy. Mrs. Parker's mother also sewed her a dressing gown from a "horrible grey" flannel blanket that her grandmother had given to them. The dressing gown or a house coat was meant for Mrs. Parker to help her keep warm while she was taking her army "Morse code" training in the cold winter in Scotland. Kay Young, from the U.K., mentioned that her family was "never that hard up" that they would have needed to make coats out of blankets. Instead, they saved coupons for a new coat and they also purchased garments at "half coupon" sales.

Mrs. Parker talked about a suit that her mother made for her from blackout material.

> ...and you were allowed to get...it was a black-corded, heavy-corded, material and she made me a suit of it. You know, the jacket and the skirt and I thought I was very posh, because my mother could sew and she made everything by hand. She had her own machine. (Elma Parker)

The use of blackout material for clothing during WWII was detailed among other substitute materials also in a memoir by Mrs. J. Danjoux (year unknown). The interview was retrieved from the London Imperial War Museum, Department of Documents in July 2002.

> When grandma died mother made three black dresses out of a spare blackout curtain for us to wear for the funeral – she also turned out a whole range of clothes – from winter coats made from blankets to summer dresses made from discarded gingham kitchen curtains. It didn't even matter if someone noticed that your dress was last year's curtains because, likely or not, theirs was a discarded tablecloth! Every one was in the same boat and the popular motto of the day became 'make-do-and-mend.' (Danjoux, year unknown, p. 148)

When I asked if Mrs. Young had come across using blackout material for making garments, she commented:

> Well, I don't know how they could do that because the material that was available for blackout was very limp, it was just like a dishrag. (Kay Young)

> You know, it was limp, um, the people, perhaps, who were, had a little more money, a little more wealthier, they would have heavy, velvet drapes that they could use for blackouts… (Kay Young)

Mrs. Young also said that the blackout material was purchased without clothing coupons.

Jane Todd from Scotland had not used substitute materials for her clothing but she recalled that "some war brides made wedding gowns out of parachute silk." Mrs. Squarok from Britain, on the other hand, was aware that

> …if we knew where to get it from, occasionally you could buy a used parachute…and make underwear out of it. (Edna Squarok)

As explained in the literature review, the British army gave up damaged silk parachutes for public use and no coupons were needed for purchasing parachute silk (Hawthorne, 1998). Parachute silks that Mrs. Squarok had seen were all white. For her wedding, Elma Parker had received an undergarment set, panties and a bra, made out of pale green parachute silk. Her friend's family owned an undergarment business in the United States. The friend himself was in France at the time and he was able to obtain some parachute silk of which he made the undergarments and sent them to the United Kingdom for Mrs. Parker. Jeanne Phannmuller's cousin, who had been in the army in France, was later able to obtain three American or Canadian parachutes around 1945-46. One of the parachutes was white silk, the others were a light red rayon fabric and an orange red loosely woven material. According to the participant, at least the red parachute, perhaps also the orange red one, would have been used for supplies rather than for parachute jumping. Mrs. Phannmuller dyed the red parachute with brown dye and it turned out to be a "rich reddish-brown." A dressmaker made a dress for Mrs. Phannmuller from that parachute.

> ...that was a winter dress, uh, as well as a spring or fall dress because it was a solid colour and it was uhm, uh, it was not thick but it was...ff...firm enough that it was. But it was very nice because it was a full skirt. And that's a dress that I brought here, that I came with, that I in fact on my honeymoon in Paris I wore that dress with my sheep skin coat (laughs).... (Jeanne Phannmuller)

From the orange red parachute material, Mrs. Phannmuller made a full-length housecoat and with the white one:

> Ah, the white one...I don't remember if I made any blouses for myself. I can't remember that but I know I made some baby clothes with it. I made a, uh, uh, little girl's dresses with it.

In fact, Mrs. Phannmuller still had a little dress left that she was able to show during the interview:

> Yes, I still have it. Never got worn, or if it got worn or I don't know what happened. It, it's here. It's here. It was not, I did not have the right uh, sizes uh, it looks a little bit too big this way...(mumbling) It left much to be desired.

Unlike the literature reviewed suggested that wartime parachute silk was not comfortable to wear, the white parachute silk felt light and had a really soft hand to it. It is possible that the "lightness" of the fabric might have been caused by the aging of the fabric. Peggy Norlander had not heard of anyone using parachute silk:

> I never heard of anyone getting...I do remember hearing that if somebody could get a hold of parachute silk what they could do with it, but I never heard of anybody in our area making anything like that.

Anne Cavanagh from Britain had not used any parachute material during the wartime. Mrs. Kay Young also talked about parachute silk among other substitute materials:

> Well, we were never fortunate to have parachute silk, it's mostly the airforce women that got that, or the girls that were married to airforce people, you know, but it was just strictly recycled goods from the packman, and that's where we bought a lot of our rags to make rugs, and when she would buy these tablecloths, if we would happen to get a good tablecloth, where the edges were good but the insides were gone, we would salvage them and sometimes dye them with onion skins.

A seamstress made a housecoat from a curtain for Edna Squarok. The curtain was a "pretty" medium blue with "shiny design in it in flowers and leaves." Anne Cavanagh talked about using curtain materials for skirts:

> Oh yeah, we bought stuff, we used to make, used to make girdle skirts out of curtain material 'cause they made lovely skirts, you know, old-fashioned with the big flowers on.
>
> Oh yeah, we would make lovely skirts with curtains. (Anne Cavanagh)

Hetty Wear's family in Holland had re-used her father's army uniforms for clothing. A blazer had been made for Mrs. Wear from her father's army uniform. Also,

> We, had a, a tailor as a neighbour and he made a winter coat for me out of my dad's overcoat, army overcoat, which he dyed black. (long pause)

One of Mrs. Parker's wedding gifts was a tablecloth made from flour bags with embroidery on it. Mrs. Parker's husband-to-be had family in the U.K. and the tablecloth was given to the newly weds by his aunt. Mrs. Todd had a tablecloth that she had made from used architectural fabric. An architect would have drawn on the fabric and after it was no longer needed, the fabric was soaped and the drawings washed out. The material was re-used as, for example, tea towels. Mrs. Todd had stamped patterns on her tablecloth and embroidered the designs. Mrs. Todd thought that the architectural fabric was cotton, although Minns (1980) talked about people re-using "drawings on linen" from "architects' and engineers' offices" during WWII (p.151).

Hetty Wear also discussed other interesting substitute materials:

> Yeah, oh, you see, we didn't have sugar bags or anything like that, uhm, as I told you, one, one girl I know, bought up gauze for bandaging and made a sweater out of that. Very nifty lassie indeed, wasn't she? And uh, also in Holland, they used to, before the war, they used to have these great big handkerchiefs and they were, they were coloured but they were mostly red, but there was a pattern in and they were used by the farmers. They were known as farmer handkerchiefs. One girl bought about four of those, when she still could and made a skirt out of that. And we thought it was a good idea, you couldn't get them anymore. See, as soon as something came up, it was sold out.... (Hetty Wear)

Interestingly, as discussed in the section "Making Over and Re-Making" comparable instructions for making a blouse by sewing together two "farmer bandannas" were given in the American magazine *Ladies Home Journal* in April 1941 (Harris, p.84). Mrs. Wear or Ria Slade, from Holland, were not able to get sugar or flour sacks during the war. Mrs. Squarok, Mrs. Peggy Norlander nor Mrs. Cavanagh had not used sugar or flour sacks in the U.K. either. Mrs. Norlander recalled flour sacks from Canada:

> ...I don't think it was particularly to make clothing to wear so much as they talked about using bleaching flour sacks to make tea towels and pillowcases and things like that, but I don't remember anyone doing that, not in the area of England that I lived in. (Peggy Norlander)

So did Mrs. Cavanagh:

> ...but as far as flour bags would go, I, we didn't used to get our flour in bags, not the way that I get them over here, when I came over here, I used bags for tea towels, but I can never remember seeing any at home, but I mean, I suppose, it depended on what part of England you lived in.

Kay Young, from Scotland, explained how one could get huge sugar sacks from a grocery store for rug backings.

> Well, we used to have, we would go to the grocery store and put your name down for the next sugar sack that was going to be empty, and there was a big list of this, there were a lot of people who were doing this, and when your name came up, that bag was emptied, and rolled up with your name on it, so by the time that you got that bag home and undid all the stitching and everything, it was huge because it held a hundred weight of sugar, and it would be almost as big as this room when it opened up.

The sugar sack was approximately three or four yards long. Mrs. Young designed some floral and other patterns on the sugar sack and hooked different coloured rags into the designs. She used a hook similar to a buttonhook.

Mending

Edna Squarok mended factory overalls during the war in Britain:

> Well, I worked in, in a drug factory and uh, once a month I was given the uh, overalls to be…we wore (unclear) for the coats, and they got a sewing machine and because I used the sewing machine I was delegated to do the mending (laughs), and uh, well patches from old, the old ones were completely gone and couldn't be rescued, yes I had to put patches on the elbows.

Mrs. Squarok was paid to do the mending of the overalls in the factory. She also commented that the mending paid off for the factory as they could make more wear out of the overalls.

Ria Slade from Holland talked about turning of collars and cuffs:

> The mending of clothing, I can't remember the mending of clothing that she did, you know, but I know men's shirts, if they wore out the collar, they would take them out and turn them around. Or with cuffs, they would be turned the other way, I remember that, yeah.

Also, Edna Squarok and Peggy Norlander, both from Britain, recalled turning of collars to "prolong the life of a shirt." Jeanne Phannmuller, from France, mentioned about turning collars on shirts and blouses. In addition, she talked about re-knitting worn out cuffs on sweaters and even the whole sleeve if the elbows were worn out.

Mrs. Slade, Hetty Wear, Mrs. Norlander, Mrs. Phannmuller and Kay Young discussed darning socks. Socks might have been darned or patched several times to keep them going. As Mrs. Norlander said:

> …I also remember darning socks and where the darn was another hole would come, and you were literally darning over the top a previous darn to try and make the socks last.

Mrs. Phannmuller explained that when the socks were worn out on the feet, the foot part was re-knitted but the ankle part was kept as it was. Mrs. Young described how her grandmother taught her to "knit in a hole" with "almost like a blanket stitch" that would cover the hole with a similar coloured darning yarn and thus, almost blend in.

Mrs. Wear talked about mending a hole in a garment by patching it. Mrs. Phannmuller mentioned that in France one could take a garment with a hole to be "invisibly mended" by a seamstress.

> Yes. And then they would just, I don't think that…they pulled some of the threads of the seams and then just re-weaved it so that it's invisible. There was a lot of that work going on. So you did a lot of repairs because (pause) but you would not have tried to hide it with something else by putting, unless if it was a very big, big hole and it would have been practical to put a pocket there (unclear). But, uh, no, (unclear) you were really careful with your clothes.

One of the businesswomen interviewed for this study was pleased to learn about the possibility of invisible mending. On one occasion she had ripped "a little jagged edge" on a pair of her suit pants at work and was now hoping to get the pants mended. She felt that the pant suit was worth spending the money on having the pants fixed. People in developed countries are used to the idea of quick and easy disposal of material things, such as garments with minor wear damage. To promote sustainable living idea, people should be encouraged to have damaged good quality clothing mended instead of simply disposing it. It is possible to mend clothing in an invisible manner and such mending skills should be valued and past on to future generations before they are forgotten.

During WWII people took the time to even mend clothing items such as stockings. Jeanne Phannmuller said that "silk stockings were extremely rare" in France during the wartime but some rayon stockings could be found "although they were not very good."

> …And if you had a run in your stocking (unclear) this lady who had a job, who made uh, business out of catching the stitch and re-knitting it. (Jeanne Phannmuller)

Mrs. Phannmuller discussed the procedure of fixing a run in one's stockings:

> …oh, well, it, it was a very fine kind of, of a hook and you could do it yourself if you wanted to but you really had to be very careful and very, uh, very, uh, patient because that thing would go in between and hook the thing and…but if you had a, uh, if you were working in an office you would not have time to do that and you had to have good eyes. There were ladies who just did that job. Just the, so you brought them the, the stockings and you picked it up a few days later. Got that fixed…

Re-Knitting Garments

Seven of the war brides interviewed had re-knitted garments, such as pullover and cardigan sweaters during the wartime. One war bride mentioned that she had not done any re-knitting. Peggy Norlander, from Britain, explained:

> Yeah, the wool was salvaged out of pulling of our sweaters, unravelling the yarn, and we used to wrap the yarn, as we were unravelling, we would take two chairs, like this, and tie one end and then wrap it around so then you would end up with a skein and we would wash that before we started to knit the yarn again.

Mrs. Wear, from Holland, emphasized that one wanted to straighten out the yarn as well as possible before re-knitting it. She talked about winding the yarn onto something firm, such as a plank, and wetting it so that the wrinkles would come out. Mrs. Wear's mother re-knitted clothes for a baby sister.

> ...for example, my mom when my little sister was born, 'cause she had a big shawl, uh, she was a little bit older, like four months, she pulled that out and made other baby clothes out of that. And when she outgrew that she would do that again, pick (laughs) pick a little dress. Always re-use, re-use, you know.

Ria Slade, from Holland, described that sometimes garments might have been pulled out and re-knitted into other garments even three or four times. She knitted her sweaters and socks. Before coming to Canada, she re-knitted a sweater with a Norwegian deer pattern from a dress her aunt had knitted for her during the wartime. It was knitted from a special navy blue woollen yarn containing tiny speckles of red and yellow Bakelite yarn. Mrs. Slade also talked about knitting yarn that would have been made of milk:

> That's another sweater that I knitted through the war and it was a different kind of wool that came out of, they said it was made of milk...and that's what I brought with me too, and I also gave, yeah, it was made of some milk product.

Edna Squarok had knitted and re-knitted both long sleeved and sleeveless sweaters, scarves and mitts. On one occasion Mrs. Squarok had purchased darning wool to make a sweater:

> ...the darning wool, I bought the bright colours, you could get all colours, and I would buy the bright colours, and they were only about eighteen inches long, so there were lots of knots in it, but it made a nice sweater, the good side, the right side looked alright. It was grey, red, pink, blue and black I think.

Elma Parker noted that for one re-knitted sweater one might have used two old sweaters. According to her, the sweaters at the time weren't colourful: "...You were fortunate if you got red in it." Peggy Norlander re-knitted pullover sweaters for her father and a brother:

> The pullovers would have been for my brother and my dad, and so they would have been, the basic colour would have been dark brown or dark colour and then the other colours would have been lighter colours that you could blend together.

> Natural, maybe greens, oranges, whatever amounts of wool would work for what you needed 'cause there's only so much that you need.

Anne Cavanagh, from Britain, explained:

> Well, we used to, uh, pull things out, you know, we would go to maybe church rummage sales, pick up old sweaters, and hand-knitted sweaters and pull them out, and uh, I had an aunt who was a fantastic knitter all Fair Isle, you know and she taught us all how to make, so we were always good knitters, we could just, you could make something out of nothing, really (laughs).

Mrs. Cavanagh was happy with the wool colour selections she was able to get hold of.

> Oh, we had all sorts of colours....Orange, and blue, yeah, really nice.

Jane Todd, from Scotland, had been taught to knit by her grandmother. She recalls twin set cardigans from the time period and re-knitting a sweater into a scarf. She had also borrowed a woollen swimsuit from her aunt for holidays. Mrs. Norlander had knitted a woollen swimsuit herself and this is her story of it:

> ...and I have a story for you here about one of the most embarrassing moments in a young girl's life happened when a swim suit I knitted for myself out of wool salvaged from two sweaters fell almost to my ankles when I went in the sea because we must have been taken on a day trip to the North Sea, to the coast, and when I walked into the water, the thing just went...(laughs), and it was green and yellow, I'll remember that to my dying day, and it must have been the weight of the sea water, it just literally dropped this way and I had been so proud of what I had done (laughs).

Mrs. Norlander thought that she must have had a pattern for knitting that swimsuit. She also had knitted "string dishcloths" during the wartime.

Jeanne Phannmuller, from France, recalled re-knitting garments. For example, woollen garments that had become too small for her or might have shrunk, would provide a good source of wool for re-knitting. Mrs. Phannmuller pointed out, though, that the quality of re-knitted garments wasn't the greatest:

> Because it had been first, first it had been worn for quite some time. So you unravelled and there would be parts that would be thinner than the others, where ever it may be. And where ever the stitch has been, where there has been tension on your stitch, your yarn ah, uh is thinner, is, has been stretched, or pulled or put under tension and squished. So that's not that nice, fluffy yarn, even all the way. So you, uh, you the first time you undo that, it's going to already have been altered. And if you, for some reason, again you undo that garment and try to redo it ones more, well, it's had it, you know, it, it does not last as long.

For the purpose of this study, one knitted sweater was cut and constructed as the front part of a vest but no knits were unravelled and re-knitted. It is suggested that future studies could concentrate solely on the potential re-use of secondhand knit garments.

Embellishing Garments

In November 1942, Nora O'Leary wrote in the *Ladies Home Journal*:

> BEFORE you even think of discarding last year's clothes, give them all just one more chance. Consider possible changes by concentrating on added bits of color in bindings, appliqués, ribbon ruffles, button-on trimmings and braid novelties from your favorite department store. Even your sweaters can be dressed up with crocheted edges and jewelled or sequin-appliqués. (p.76)

Anne Cavanagh, from Britain, explained how she used decorations to boost her wartime clothing.

> Yeah, you just added a belt or, you know, little changes. (Anne Cavanagh)

Edna Squarok, also from the U.K., discussed making a "zig-zaggy" pattern belt from cellophane strips.

> And we made, um well it, I'm not quite sure how it went, but we would make strips of this cellophane and then fold it and it was like this, somehow, and it fitted into, we fitted it in somehow, and we made belts, yeah, I remember making a belt for a dress. (Edna Squarok)

One could also change the look of a garment with a scarf:

> Oh yeah, we had all sorts of different little scarves, you could make them, you know, but as I say, there were markets and you would go scrounging around the markets to see what you could pick up, like there were always odd pieces of material. (Anne Cavanagh)

Kay Young from the U.K. updated the look of garments by dyeing them: "We were great people for dying." A bit of colour was added to black garments.

> ...We mostly, the dresses that we altered, were mostly the black dresses but we would add different colours, in collars and cuffs and things like that, or maybe a fancy scarf. (Kay Young)

Ria Slade, from Holland, decorated her sweaters with flowers that she crocheted. Hetty Wear, also from Holland, embellished re-knitted sweaters with embroidery.

> I, I just used other wool in different colours from what was left...

Suzanne Petter's (1975) memoirs from WWII Britain, from the Imperial War Museum Collections, detailed that:

> Some brands of crochet cottons were unrationed, but in very short supply. You had to find out when a shop got their "quota", then queue there at the crack of dawn – and then take anything they let you have, and like it ! (page unknown)

Mrs. Norlander, from Britain, talked about the challenges of decorating undergarments:

> What I remember when I was doing my own lingerie was that there was not a lot of lace and things like that available to be able to trim, and so, um, when I made, this cami-knickers or teddies, the legs were quite, you know, not form-fitting, so I did a scallop

> effect all the way around by doing little tiny running stitches and then taking the wool over and it would snug it down. (Peggy Norlander)

Jewellery.

In her memoirs of WWII, stored at the Imperial War Museum Collections, designer Suzanne Petter from the United Kingdom explained:

> And so, to console women when their clothes were getting a bit shabby and boring to wear, I invented "jewellery", using buttons, bits of string, curtain rings, and goodness knows what else, to brighten up a tired frock, and I was extremely lucky that it usually did just that. (year unknown, page unknown)

Edna Squarok from Britain recalled wartime homemade jewellery. Anne Cavanagh, also from the U.K., remembered beaded homemade jewellery:

> Jewellery? Oh we used to make these beaded things, you know, you buy the beads, the little tiny, tiny beads, you see them now and they're really expensive and the wire and you would make the leaves and the flowers and they were beautiful… You could make your own, we used to make our own earrings from the round buttons, the buttons with the backs on, and then you could buy. I didn't have my ears pierced, most people didn't, but you could buy the backs for them, you know…yeah, just clip them on, yeah.

Hetty Wear, from Holland, had made a necklace from cantaloupe seeds. Mrs. Jeanne Phannmuller, on the other hand, explained how the French were not approving of costume jewellery, and thus, did not have any homemade jewellery.

Dyeing.

Two of the British and one French war bride recalled that dyes were available for purchase during the wartime to update or change the look of a garment. Anne Cavanagh, from the U.K., explained that dyes were sold in "little packets" and the French war bride, Jeanne Pfannmuller, referred to fabric "tints" – powder dye. She talked about an American woollen blanket, purchased by her grandmother "at the end of the First World War," which was dyed from its original khaki colour into dark charcoal, "almost black" and made into a coat for her mother when her mother "was a young girl." According to Mrs. Pfannmuller, the colours available for dyeing the blanket were either "dark brown or kind of a black, but it was the black they chose." An "orange red" parachute silk that they were able to get hold of during the wartime, was dyed with brown dye. The parachute silk turned into a "rich reddish brown" and a dress was made from it for Mrs. Phannmuller. When Mrs. Phannmuller's grandfather passed away, in 1944, some of her clothing was dyed black. Black clothing was worn for the mourning period, at least "for a full year and a half." Elma Parker, from the U.K., pointed out that they "didn't have the colours then," available during the wartime. However, she recalled dyeing "mucky looking" garments "into brown tones" with tea. She also remembered her mother using mulberry berries to dye faded garments into "bluey purpley" colour. Kay Young, from Scotland, recalled dyeing

salvaged edges from secondhand tablecloths with onion skins to get a light yellow colour. These dyed tablecloth pieces were used for making floor rugs. Fabrics were dyed in boiling water, but as Mrs. Phannmuller and Mrs. Young specified, one needed to be very careful with the dyeing process in order to get evenly dyed garments.

Using chemical procedures such as dyeing when constructing secondhand clothing into contemporary "all-new-design" garments can be harmful to the environment as discussed in the literature review. No dyeing processes were used for the clothing line constructed from secondhand clothing materials for this study. However, future studies could investigate the environmental friendliness and design possibilities of using natural dyeing substances such as berries, vegetables and leaves, including tea, for dyeing or printing secondhand clothing materials.

Notions

Ria Slade from Holland, and Edna Squarok from the U.K., remembered buttons being available during wartime. Mrs. Slade described wartime buttons being:

> Like little hearts, you know, the Swiss-type thing, little hearts with flowers – I think I still have some of those.

Hetty Wear, on the other hand, was not able to get buttons in wartime Holland. Five of the war brides talked about saving buttons from old garments and reusing them. Kay Young, from the U.K., explained that:

> Buttons were very hard to come by, they were really, really hard. You recycled your buttons – if you were going to throw away something, you took the buttons and the hooks and eyes, you know, because the factories that made those things were turned into war factories for machinery etc.

Mrs. Squarok was able to purchase "plain wooden buttons for the sweaters that [she] knitted." She painted the wooden forms with "ordinary paint," being "lead paint" during the wartime, to match the sweaters. Furthermore, one

> ...could get metal for buttons, you could get the metal shapes, and there's a smaller piece that would fit inside the bigger piece, but you would cover it with the material of the dress or whatever you were making, and you bought it in different sizes. (Edna Squarok)

Peggy Norlander's mother covered "tortoise-shell" buttons with dress material by adding a bit of "cotton wool" that "would soften" and make the upper part of the button "humped a little bit." Anne Cavanagh also talked about covering "a little bit of cotton wool" with a piece of material and "draw it around" to get a usable button. Kay Young's sister covered military buttons with material and Mrs. Young's husband "used to bring home a few extra buttons just for that reason."

Buttons and hook and eyes appeared to be more common during the wartime than zippers. Some of the war brides did not recall zippers being used at all. Nevertheless, as Hetty Wear mentioned, zippers from old garments would have certainly been salvaged and reused. Along with Wilhela Cushman's (1943, Sep.) article in *Ladies Home Journal*, *WINS Orders from Washington, D.C. Headquarters* were published:

> A new placket closing appears in many new fall dresses and skirts, will be in certain Hollywood Patterns – clever device to replace disappearing slide fasteners (metals and plastics needed for war). It's a combination placket and pocket, fits smoothly under the garment, is easier than conventional placket to make. (WINS Orders, p.35)

According to Jeanne Phannmuller metal zippers were available in France. Mrs. Squarok also recalled "snap fasteners," "press dots" as they were called.

Recycled notions such as buttons are readily available in the secondhand clothing market. However, one needs to pay attention that recycled zippers are fully functional if re-used. In addition, previous wear, multiple launderings and/or dry-cleanings may have worn out some secondhand buttons, hooks and eyes, snaps and other notions and thus, they no longer are aesthetically pleasing even if they would continue to be fully functional. New zippers were used for the skirts designed for this study to ensure prolonged smooth functioning of the zippers. Recycled buttons were used for the vest. Finding suitable, aesthetically pleasing notions from secondhand clothing markets can take time and therefore, the buttons used for the women's suit made from a men's suit were purchased new.

Extending Wear of Apparel

Making-Do with What One Had Available

In his book, *Thread of Victory*, Walton (1945) urged Americans to make-do with clothing for the WWII effort:

> The question then arises as to how much we can cut down. To help win the war, we can wear clothes that are patched and make it popular to do so. You ladies can wear a dress many times and be proud of its long wear and forget the question of new style. You can put aside the idea that one should not be seen twice in the same dress or in the same suit. We do not need a different outfit for every occasion nor a number of outfits hanging in the closet awaiting some future use. Must we buy new clothes just because spring or fall is here, or just because we are taking a trip? When we buy we should think about how many clothes we have in the closet or even in the attic and what we can do with them. If we are not going to use them, they should be made available for those who will. (p.165)

As discussed earlier, women's magazines of the time also instructed women to make-do the best they could with their existing wardrobes. Virginia Ricklin (1943, March) wrote in *McCall's*:

> WITH everyone being practical about clothes, we are depending more and more upon the all-purpose suit. (p.108)

On the other hand, by purchasing a suit with its end use in mind one was able to get the best use of one's garment and thus, conserve valuable materials (Stote, 1942, April). Furthermore, *McCall's* advised its readers to "coordinate clothes colors; see that they fit, hang right" to be able to "make-do" with one's wardrobe (Fillmore, 1943, Nov., p.113).

Kay Young, from the U.K., commented on making-do with fewer apparel items:

> ...and we only had one good winter coat and one summer coat. So you made it last, some I had known who had blankets would make jackets out of them, you know, like little short jackets but we didn't go in for that kind of thing much in Scotland, um, you had a coat what you called a Burberry, I think you call them London Fog in this country...and they last forever, and I had a camel hair coat and I have it to this day, and they never go out of style.

She further continued:

> ...and we didn't have a great deal, we were just working people, and when you had a good dress, you only wore on a Saturday or very special occasions when you were going to a dance, and when you came back from a dance, this dress would be brushed and spot washed... (Kay Young)

For special occasions such as dances and parties one would wear better clothing:

> And going to visit special aunts and uncles, you know, you dressed your very best, and for weddings. (Kay Young)

Necessary steps were taken to protect one's limited number of clothing items, for example, a pinafore or an apron was worn to protect one's clothing around the house especially when doing kitchen chores.

At the beginning of WWII, Jeanne Phannmuller's clothing was still made by a dressmaker in France. The clothing was done with "generous hems" and room to grow so that it would "last at least a year or two" maybe longer. When she was a teenager, the war had progressed and by that time garments and clothing material were hard to find. Mrs. Phannmuller mentioned that in their household, old clothing was not thrown away but saved so that it later could be used as material for other garments. She also discussed ways of making sure a garment would serve for a long time.

> O.k., my grandmother uh, well, ah, because they always bought fabrics which were really good uh, quality fabrics because they always chose uh, very tailored classic style – their clothes lasted right through the war.... (Jeanne Phannmuller)

> They never bought anything, that I can remember, except you know, things like stockings which are things that will wear out. But I believe that they had enough clothes and they always had some fabric uhm, before that, that they would have, you know, somewhere in the cl…and it was always black. It turned out that it was black in my family because my grandmother had lost her son in the thirties, ah, few, uh, two…three years before the war. So, she was already in black and everything went (unclear) and black…. (Jeanne Phannmuller)

Mrs. Phannmuller talked about re-making sheets that were worn out in the middle. A sheet was cut lengthwise and the outer edges sewn together with an overcast flat stitch. This would prolong the life of a sheet. After the sheets would wear out again, they could still be cut into tea towels.

Anne Cavanagh, from the U.K., "made-do" with shoes that were available:

> …I remember somebody sold me a beautiful pair of shoes really cheap, I mean she sold them cheap, they were really beautiful shoes – they were a size too big – I had to put cardboard in the toes, you know, but I wore them all during the war. You just used your imagination a lot, you know.

Peggy Norlander, from Britain, remembered that shoes were well taken care off and worn for a long period of time. One of her brothers was handed down a pair of older brother's boots. Her brothers also used to polish everybody's shoes and her father had the skills as well as some tools, including a last, to repair shoe soles.

> I think it was a real treat if we had a pair of patterned leather shoes for Easter (laughs) it would be some outstanding thing. (Peggy Norlander)

<u>Handing Down and Borrowing Garments</u>

In her memoir, Mrs. J Danjoux (year unknown) described her clothing experience as a child in Britain during WWII. Mrs. Danjoux's memoir is available at the London Imperial War Museum, Department of Documents.

> As a little girl I never knew the joy of having a brand new dress, made from new material or bought especially for me. My wardrobe consisted almost entirely of my sister's left-offs with the hems turned up, or a tuck here and there – sometimes they weren't even second-hand but third-hand because many of her dresses were made of father's old shirts. (Danjoux, year unknown, p.148)

Five of the war brides talked about borrowing clothing between their siblings, friends and/or colleagues. As Hetty Wear, from Holland, put it, borrowing garments allowed for a change when one was tired of "wearing the same clothes." For example, a dress might have been borrowed for a dance. Ria Slade, from Holland, explained that shoes were exchanged amongst people during the wartime. Any shoes one wanted to exchange could be advertised in

newspapers. Peggy Norlander discussed how clothing was passed down in her family. She wrote in her own notes:

> Mother had always sewn most of the clothes that we children wore, and since there were five girls in the family there would be little wear left by the time the last sister had it handed down. (Peggy Norlander/personal notes)

Also, Kay Young, from the U.K., mentioned that clothing was passed down in her extended family.

> Because my father had, we had four uncles that lived all close by, and two of them were bachelors, and we got all their clothes, we used to get all their pants and everything for my young brother. (Kay Young)

Presently there are organizations and businesses that help low-income people attain good quality, donated secondhand work clothing, for example suits, for free or for a minimum payment. One example of such an organization is Dress for Success, which is discussed in the literature review, together with some other similar type of organizations.

Wartime Wedding Dress

According to Hall (1985), quick WWII engagements and rushed weddings led Vogue to advise "...its readers how to get a wedding together in a week, and make the most of one's clothing coupons" (p.10). In the May 1943 issue of the *Canadian Chatelaine*, Mollie McGee wrote about British war brides marrying Canadian soldiers:

> Most of the men prefer to be married in church, and most of the girls try to have white weddings, though this is becoming increasingly difficult as clothing coupons become scarce, and the bride gets no extra grant for a trousseau. Often the lucky girl with a real wedding dress has either borrowed it, or lends it around afterward to several friends. (p.24)

Seven of the nine war brides interviewed talked about their wartime wedding dresses. Four of them had purchased new wedding gowns. Edna Squarok and Jane Todd purchased their dresses in the U.K. Mrs. Squarok recalls that her family members' clothing coupons were needed as an extra for the purchase. Mrs. Todd bought her dress from a store in Hamilton, Scotland. She had a choice of two wedding gowns. Thus, it appears that not many new wedding dresses were available during the war, as Hamilton, according to Mrs. Todd, at the time had a population of approximately half a million and "...was a main place for shopping other than Glasgow and Edinborough..." An interview with Mrs. D Farrall (date unknown), fetched from the London Imperial War Museum, Department of Documents, revealed that the safety regulations in Britain did not allow wedding dresses to touch the floor.

Kay Young, from the U.K., and Hetty Wear, from Holland, were surprised by their husbands-to-be with wedding dresses from Canada. For Mrs. Wear the package also contained material for blue bridesmaids' dresses. Mrs. Young not only received a wedding dress but also "a navy blue pin-striped suit" for a "going away outfit."

According to Wilson and Taylor (1989) many WWII British brides wore their "best tailored suit or afternoon frock" with a glamorous hat rather than a white wedding dress (p.113). If a traditional wedding gown was worn, it was likely to have been "a borrowed, second-hand gown from prewar days" or alternatively, the white dress would have been "short, made of rayon or cotton and very simple" (p.113).

Figure 4.5.
WWII Wedding Photograph, a Bride Wearing a Suit.
Loughborough, Leicestershire, England.
A courtesy of Edna Squarok.
Mrs. Squarok identified the couple in the photograph as Leslie Cope and Barbara Edwards, married in April 14, 1941.

Anne Cavanagh, from the U.K., had originally planned on wearing a grey pin stripe suit for her wedding but then managed to buy a wedding dress secondhand from her work colleague. The girl was married earlier during the war.

> ...she sold it to me for three pounds and it was really nice, beautiful satin, and then my aunt, my aunt lent me a nightgown to wear under it, and one of the other girls at work she

> lent me her silver shoes, and somebody I didn't even know lent me a veil, and so I had a nice wedding.

Elma Parker borrowed her wedding dress, as did Peggy Norlander, both from the U.K. Mrs. Norlander explained in her own notes:

> My Wedding Dress and Veil and the two dresses my younger sisters wore as junior attendants were all loaned by various neighbours who heard that I had no available clothing coupons and planned to be married in the newest outfit that I owned which happened to be a very smart Black Pin Stripe Suit, in their collective eyes that was most unsuitable, and in two days they came up with wedding finery from four different homes. (Peggy Norlander/ personal notes)

One of the flower girls for Mrs. Norlander's wedding was able to use an outfit she had worn as a carnival queen for a village parade. Mrs. Norlander's mother, sister and friend wore their own clothing, "probably the newest" outfits they had for the occasion. Mrs. Young's sister, as well as Mrs. Cavanagh's sister, borrowed dresses for the weddings. Mrs. Cavanagh recalled making headdresses for her wedding party by sewing artificial flowers together. Mrs. Todd was able to borrow a fancy housecoat from her girlfriend for her honeymoon in Glasgow. She herself later loaned her wedding dress for other brides getting married during the wartime.

Not all wedding dresses are purchased new in the contemporary society but some are still borrowed, rent and bought secondhand. Recycling wedding dresses and any other garments only needed for a special occasion promotes sustainable clothing consumption. Also, using practical clothing for special events, such as a bride wearing a suit for a WWII wedding, prevents manufacturing of "limited use" garments and thus, decreases "all-new-apparel" production and clothing waste.

Recycling

Secondhand Clothing

Mrs. Parker's family house in London, U.K., was bombed down and her family lost almost everything not only because of the bombing but also because of "looters" who stole and destroyed material belongings over night after the bombing. Because of this unfortunate event, the family temporarily moved to Mrs. Parker's grandmother's place in Scotland. Their grandmother helped them to obtain some secondhand clothing.

Ria Slade, from Holland, explained that people sold used clothing via newspaper advertisements. She could not quite remember whether clothing advertised in newspapers was exchanged for other items or sold for money. It is possible that that used clothing was both exchanged as well as sold for money. Jane Todd, from Scotland, did not recall "second-hand

shops or thrift shops" during the wartime. Edna Squarok, from Britain, talked about so-called rummage sales:

> ...they always had, twice a year, at our church, or all the churches, we would have rummage sales, they call it flea markets out there, but we called them rummage sales, and you could buy things there, of yes, the old material, when a garment was past wear, uh, we sew it on a backing and make a quilt, a bed cover.

Mrs. Squarok remembered making a quilt or a "counterpane" from "handkerchiefs."

Walton (1945) emphasized in his book *Thread of Victory* that North American's should not be asked to donate clothing in a manner that would lead to people giving up old clothing and purchasing new to replace the donated clothing. He also discussed sanitary issues relating to second-hand clothing donations at the time:

> ...There is no way in national campaign to know which garments come from unsanitary places or from a contagious disease area. All must be treated alike and carefully cleaned and fumigated before packing for shipment abroad. Yet, few towns or cities have the cleaning facilities to handle large quantities at one time. In each small town the clothing must also be assorted, graded, sized, and packed, so it can be distributed properly on the other side. Some garments donated are not worth the cleaning, packing, and shipping, for only sturdy garments that still have much wear in them are worth the care, cleaning and critical shipping facilities at this time. (p.170)

Sanitary issues, referring to any diseases that might have contaminated secondhand clothing materials, are not a major concern in contemporary society. However, cleaning secondhand clothing and textile materials before using them for "all-new-designs" is a good precaution but an extra production expense.

Kay Young, from Scotland, talked about a "packman" and a "rags and bone man":

> ...there used to be, prior to the war, what we called a packman, and he was a man who carried a bundle of clothes over his back, came to sell them in the little town where I was, in the little village, because we lived in Burnbank, it was cut into small little places, like say for here, maybe take over three streets, and he would bring this pack, and what it really was, was consignment clothes.
>
> Clothes that he had bought from people who were throwing them away, or giving them away, like say for instance, your Value Village, they were not raggedy or anything like that, they were worn from the toffs, what we call the toffs, do you know what toffs are? (Kay Young)

"Toffs" were the "people with money, well-off people." The packman had a variety of clothing available:

> ...and sometimes there would be dresses and skirts, and even shoes, and they were so hard to get, you know, nice shoes, and skirts, dresses, collars, sweaters, cardigans, and, of course, there were no coupons that you had to give for this. (Kay Young)

Finding "a box-pleated skirt was a treasure," as they were in style at the time. The fact that Mrs. Young talked about coupons verifies that the packman sold used clothing also during the wartime. Clothing coupons were introduced in the U.K. during WWII, in 1941. According to Mrs. Young the packman had a district. He would showcase his merchandise in a yard surrounded by houses:

> ...and he would open up this big sack, probably as big as a bed sheet, and it would have a piece of oilcloth to put on the ground, and the women could come and dig all through this stuff, and hold it up, and look at it, mind you, you couldn't try it on, and lots of time we would buy something and then alter it to suit ourselves. (Kay Young)

The used clothing was bargained for:

> Oh yes, you would bargain, he would ask, we would say what do you want for his, um, twenty bob, well twenty bob was a bound, oh no, no, no, oh, it looks good on you, how about fifteen, oh no, no, no, and you would bargain right down until you finally could get it. (Kay Young)

The rags and bone man, on the other hand, according to Mrs. Young,

> ...used to come around and ask strictly for old suits of men, old men's suits, and, in return, if you gave this man two pairs of old trousers from the suit, he came back to you two weeks later with two pairs of short pants, absolutely beautifully tailored made, right for my brother, and do you know what they did? The front of the pants is always worn out, but the back of the leg isn't, and that's the only part that they would use, was the back of the leg, so two pairs of pants gave them these short pants and my brother used to be looking just...

The rags and bone man would take the trousers and,

> ...he would possibly contract them out to a tailor, and they were trousers, little short trousers, that the Prince of Wales could wear, they were beautifully made pockets and everything. (Kay Young)

The tailor combined two similar types of pants into one pair:

> Yes, mostly navy blue or grey stripe, that's the only pants my brother ever used or ever wore, was what we got from – he was called the rags and bone man... (Kay Young)

The price of the tailored pants made from used pants depended on the material. Mrs. Young described men's suit material as "pretty good." Pre-war material was still available. The rags and bone man also collected rags to be recycled into blankets.

> Yes, say, for instance, an old woolen jacket, an old woolen sweater, I don't know...I still have those blankets and I'm not sure if it is downstairs – I think it is out in the camper, but anyway, you would hand in these, an old skirt, an old pair of pants, it was good material, and he would mark you down for what you donated...and then would come back about a month later and he'd have these blankets and they would be, um, almost ninety percent wool.

> You would pay for that blanket. When I came to this country, I brought four of them with me, beautiful blankets they were, none of this satin thing, it was all done with the blanket stitch, and it would be rose-colour. (Kay Young)

Mrs. Young pointed out that not all rags were given away to the rags and bone man as some were needed to hook "rag rugs."

Hooking Rugs

Elma Parker, from Britain, explained that hooking carpets or rugs served as an evening family entertainment during WWII, prior to the time of TV entertainment. Peggy Norlander, from the U.K., stated that:

> Clothing that could not be used for anything else was cut into small pieces and used for hooking rugs.

Also, Edna Squarok, from Britain, recalled salvaging usable scraps of clothing material for hooking rugs:

> Well, they've made uh, you didn't waste clothing and stuff, the cloth coats, my parents they cut the cloth coats into strips and hooked rugs, and the that the felting material of coats, they made nice warm mats, yes. We had a big one in our front room, what they called livingrooms, yes.

Mrs. Norlander explained that pieces of clothing material were hooked onto potato sacking to make an area rug. Latche hooks, made by a local man, were used for hooking the rugs. According to Mrs. Norlander, these hooks were not available commercially, at least in her living area at the time. The hooked rugs were used as a carpet or a rug, called "shag-rug." In Mrs. Norlander's family, the rugs did not have any particular design, pieces of clothing were simply used until the sacking material was filled. The end of the sacking was folded back and tacked in place.

Kay Young, from Britain, saved rags to make "rag rugs" as making them was her hobby during the wartime. A sugar sack was obtained from a local grocery store and used as the backing for the rug. The sugar sack was approximately three to four yards long. Mrs. Young designed some floral and other patterns on the sugar sacks and hooked different coloured rags into the designs. She described the hook as "very much like, like a button hook…"

There currently is an active Traditional Rug Hookers Guild in the Edmonton area. Personal conversations during the *Creative Stitches and Crafting Alive* trade show, April 5, 2003, and the Traditional Rug Hookers Guild's Spring Tea event, May 1, 2003, in Edmonton, with some of the Traditional Rug Hookers Guild members revealed that there are contemporary rug hookers who still cut and re-use strips cut from secondhand woollen garments for their rugs.

These personal conversations also uncovered that one member of the Traditional Rug Hookers Guild hooks decorative designs into loosely woven garments. This idea provides another means of re-using secondhand clothing and textile materials in an innovative manner. For example, items such as used silk garments could be cut into thin strips and hooked as unique decorative elements into suitable women's business garments.

Complying with WWII Clothing Concepts

Influence of WWII Women's Magazines on Compliance with Reduced Consumption

For this study, four women's magazines from the WWII period, approximately from 1939 to 1945, were examined in reference to clothing regulations, restrictions and rationing, clothing styles as well as make-do, make over and other clothing conservation instructions and advice. The periodicals studied include the *Harper's Bazaar*, *Ladies Home Journal* and *McCall's* from the United States, and the Canadian magazine *Chatelaine*. List of the magazine publications researched is included in Appendix K.

The wartime women's magazines were important in keeping up women's spirits and morale.

> The fashion magazines stressed women's role in the war, rationalized fashion as morale building, published war reports instead of society columns and featured the tailored, plain and often drab clothing which was more suitable for a world subjected to daily reports of death and destruction and less willing to accept illusion and artificiality. (Hall-Duncan, 1979, p.122)

Through magazines, women were informed about wartime rationing and regulations, not only clothing related, but also other, mainly household items related to rationing and regulations. For example, in March, 1942, *McCall's* introduced a monthly column called *"WASHINGTON Newsletter,"* informing its readers about "actual and projected" government actions taken for the war effort (Wiese, 1942, p.9). In May 1946, the name of the monthly column was changed into *"McCALL'S NATIONAL NEWSLETTER."* Wartime women's magazines also provided clothing make-do, make over and mending instructions as well as shopping and garment care instructions that aimed at helping one to ensure a functional and long-lasting wardrobe. According to Walton (1945), Canadian women's magazines promoted re-making of garments and the slogan "Remake, remodel and revitalize" became popular (p.174). In France, advice on "how to manage" was provided to women, for example, by *Petit Echo de la mode* and *Marie-Claire* magazines (Diamond, 1999, p.63).

Because of supply and labour shortages, magazines such as *Vogue* needed to decrease its publication frequency, size of its magazine and the quantity of its print run (Hall, 1985). Its

readers were encouraged to share the issues of *Vogue* magazine amongst each other (Hall). According to Hall (1985),

> In the early years of the war, *Vogue* concentrated on helping women adjust to their new roles – coping on the home front with evacuee children, rationing, and absent menfolk, or joining up themselves. However, as the war progressed, and particularly when victory was in sight, if distant, *Vogue* brought the battlefront into readers' lives. (p.45)

With the make-do spirit, Vogue first provided instructions on how to "alter last year's looks to this year's" fashions, but as the war progressed focus was shifted on "to making the best of" one's wardrobe instead (Howell, 1976, p.162).

During the course of the war, women's magazines were willing to back up government regulations, restrictions and rationing. In the United Kingdom, the Utility clothing line received a positive boost and publicity after a fashion show was held in 1942 for the representatives of women's magazines (Wilson and Taylor, 1989). However, when the war ended, fashion journalists were less willing to continue supporting the British Board of Trade or the American War Production Board in their efforts to carry on minimal use of materials but rather turned their attention to newly developing fashions, news from Paris and the coming of the feminine and fabric consuming New Look (Robinson, 1980). Wilson and Taylor (1989) noted that when the war was over, some of "the rightwing press" expressed criticism toward the Utility clothing line but that might have been because "the Labour Government was in power and party politics and hostility to 'socialism' had superseded the wartime ethic of national unity" (p.125).

There were not very many articles published on clothing restrictions and regulations in *Harper's Bazaar* during WWII. However, an article from March 1942 advised one to "Dress as the War, Production Board Wants You To" (p.60). The article provided advice and information on recommended fabrics, minimum use of yardage, and wise use of fabric dyes.

Ladies Home Journal and *McCall's* provided their readers with informative articles on fabrics and other materials that were needed for the war effort. *Ladies Home Journal* wrote:

> G10 fashions are those low in priority materials difficult to obtain for civilian use: that avoid or use little wool, silk, metals, fasteners, important dyes. (Packard, 1942, June, p.76)

> Washington says: "Variety is the patriotic point." Don't concentrate on fabric or color, thus creating a shortage! (Packard, 1942, June, p.76)

McCall's encouraged its readers to think about the impact that one's purchases had on the material supplies and labour needed for the war effort, as well as on the prices of products. Together with the Magazine Publishers of America, *McCall's* publicized The War Advertising

Council's announcements informing women about the importance of keeping the prices down. The slogan used for these announcements was:

> KEEP PRICES DOWN...Use it up...Wear it out...Make it do...Or do without. (War Advertising Council, 1943, Sep., p.100)

Ladies Home Journal had advice and information on an anticipated rationing system and its possible consequences.

> Total rationing, if it comes, will provide for the upkeep and replacement of the essentials of a wardrobe, not the purchasing of a whole new one every year. We'll learn to buy more wisely, balance a wardrobe more properly than we've ever done. (Cushman, 1942, April, p.36)

Guidance for conscious clothing consumption was given on the pages of *Ladies Home Journal, McCall's* and *Chatelaine*. For example, *Ladies Home Journal* advised:

> "Priority shopping" is really investment buying, wise at any time. It means choosing simple, almost classic fashions, dependable fabrics that will be good for years. (Cushman, 1941, Oct., p.28)

And *McCall's* stated:

> As long as one's tailored clothes have good classic lines and one's dressy frocks are simple and becoming, one looks all right anywhere. Well almost anywhere. (Corey, 1944, Jan., p.89)

In 1943, *McCall's* also published a series of articles "*We made her old wardrobe work.*" These articles introduced workingwomen and their current wardrobes, as well as *McCall's* helpful hints on how to make the best of these wardrobes. *Ladies Home Journal* referred to having a functional "War Budget Wardrobe" (Cushman, 1942, Nov., p.28).

> These vital days you need a wardrobe that does everything for you, fills the needs of every occasion, consists of a few basic pieces that offer many changes, and thus is a truly conscientious conserver. (Cushman, 1943, Nov., p.34)

McCall's portrayed "Patriotic Fashions."

> Right-about-face changes waste fabric, and the most patriotic thing we can do at present is to *waste nothing*. So your Government has asked designers not to waste material on extreme changes, and to forego unnecessary flourishes on clothes, and to let the silhouette stay about where it is. (Corey, 1942, June, p.101)

> Beware of all such Here-today-and-gone-tomorrow Dreams, and stick to the good, simple clothes of this war era. They are the real fashion. (Corey, 1944, Jan., p.89)

> Simplicity has been forced on her and she has learned to understand its importance. The discriminating woman now discards fussy over-done, overladen fashions. Her taste has had a thorough schooling during the wartime period. ("Adrian talks", 1945, April, p.127)

Styles and fashions of the time were shown and discussed in *Chatelaine.* Some articles discussed the influence of army uniforms to the women's apparel styles, especially suits.

> Simplicity – but the kind that takes genius to achieve – was evident in all the smartest clothes we saw. Dozens of suits and dresses were cut with the utmost quiet good lines, as these are; and all keeping carefully to Wartime Prices Regulations. (Damon, 1944, April, p.42-43)

Making-do and make over instructions and ideas were promoted on the pages of *Ladies Home Journal*, *McCall's* and *Chatelaine*. *Chatelaine* described:

> Clothes – like cats – have more than one life. "If it's worth making, it's worth making over," grandmother used to say. (Damon, 1942, Jan., p.13)

And *McCall's* wrote:

> Yes, there are dozens of ways to turn a tired suit into a Cinderella garment. And you'll feel a warm glow of satisfaction knowing that you've followed the patriotic dictum to "make do, make it over, make it last." (Fillmore, 1944, March, p. 108)

Ladies Home Journal and *McCall's* also wrote about American apparel design, challenges it overcame during WWII and about its survival possibilities after the fashion doors to Paris were opened again.

> In spite of this American designers kept their collections stimulating and exciting. They produced beautiful clothes, and when the restrictions are lifted I believe the American designer will shine as brilliant as any fashion creator living today. ("Adrian talks," p.127)

Canadian apparel designs and designers were discussed in *Chatelaine.*

> Two years ago, ninety per cent of designs you saw in Canadian shops were imported. Today, with Paris stylist scattered, with New York and London gaining distinction as fashion centers, Canada shows all-Canadian-made clothes (with the exception of a few British things), many original Canadian designs, and adaptations of American ones. (Damon, 1942, Feb., p.13)

Towards the end of the war and after the war, style and fashions of women's apparel started to change towards more feminine appearance and the Paris influence reached over. In December 1945, Evelyn Kelly in *Chatelaine* referred to long evening dresses being "legal" again (p.47).

Various women's magazines were influential in promoting the idea of clothing conservation and make-do-and-mend during WWII. In a similar manner, current teenager's and women's fashion magazines can play a key role in educating young people, during their formative years, in sustainable, less wasteful apparel consumption patterns and environmental and social clothing choices. The United Nations Environment Programme's (UNEP) "Shopping for a Better World" campaign, introduced in the literature review, is taking steps to encourage this. Apparel industry's involvement with powerful marketing campaigns in educating consumers regarding

environmental apparel consumption habits can make a major difference. Consumers also hold misconceptions regarding environmentally friendly apparel, such as the "natural fiber myth" explained in the literature review. Educating people about environmental and social apparel issues via government programs or apparel industry's marketing campaigns will help consumers to make informed sustainable clothing choices. However, it could be questioned whether the profit oriented apparel industry will agree to market environmentally friendly garments and campaign for sustainable clothing consumption especially if they lead to reduced apparel sales and profits.

In her article "*War and the Standard of Living*," published in the *Ladies Home Journal* in May 1942, Dorothy Thomson considered conspicuous consumption versus the need to conserve materials not only for the war effort but also for the future generations. She wrote:

> ON THE other hand, there are those individuals and societies who feel rich only if they are spending. ... The essential thing about this kind of wealth is that it cannot be transferred to the next generation, or even to the next year. It burns up like a flame. (p.6)

Ms. Thomson warned Americans about the social and environmental consequences of economic growth based on over consumption. Unfortunately, these warnings did not prevent the conspicuous consumption years that followed WWII. Recently, a Canadian environmentalist Dr. David Suzuki has alerted contemporary consumers regarding the same phenomenon.

> Now, ever since the last war [WWI], this society has believed that the second form of wealth – the "spending power" – is the real and only wealth. And our economic life has been based on the theory that we become rich according to the volume of turnover, not according to the volume of accumulation. There is a technical reason for this: the stimulation accorded by mass production. There was a social reason for this: our unwillingness to use mass production for the accumulation of permanent national and social values. Thus we thought we could "afford" to have twenty-five million automobiles, five million of them replaced every year, but we could not "afford" to rebuild our slums, replant our forests and build great resorts where everyone could go for recreation and the resuscitation of his health. (Thomson, 1942, p.6)

Ms. Thomson suggests that conservation of goods, and only "buying what we really need for a decent life," would be carried on after WWII instead of slipping back into the prewar consumption patterns (p.6). She concluded:

> Having rediscovered primary facts and values, we shall, I hope, have learned that the measure of a standard of living is not in what is spent, but in what is created, and recreated, for the welfare of the whole." (Thomson, 1942, p.6)

Motivations for Make-Do-and-Mending

According to Steele (1997):

> The fashions of the 1940s are often perceived now as "practical," but they were promoted at the time as patriotic. (p.6)

Ria Slade, from Holland, said that "people didn't pay much attention to clothes" during the war years. She had a hard time recalling what she used to wear during that time. Mrs. Slade further described:

> Well, in those days, people were more frugal, you know, even if they could have bought new stuff they wouldn't have because they always used, made do with what they had, like now, you know, this thing if you get tired of it, but I'm still the old-fashioned way, but a lot of people would throw it out in the garbage, but they always made, they didn't do that, you know, that was not that peer pressure, I don't think, although there was one girl in my class that was always dressed so nicely, but you see, some people buy the black market too, you know, I mean they got stuff somehow.

Edna Squarok, from the U.K., also thought that people made-do because of necessity rather than peer pressure.

Elma Parker, from the U.K., felt that the making over garments and the make-do spirit was fuelled by the simple lack of garments and material. Mrs. Parker's mother wanted her children "dressed properly" and she made-do with what was available:

> Yes, of what we had, we tried to do the best we could with it.

Anne Cavanagh, from Britain, also emphasized that people made-do as they had no other choice:

> I think mostly people did it because they had to, they couldn't get stuff anywhere else, once your coupons were gone, you couldn't buy anything....

On the other hand, Kay Young, from Scotland, stated that the motivation behind "make-do-and-mend" was the willingness to keep up with the current styles. Jane Todd, also from Scotland, did not think that the motivations behind making-do would have been patriotism, peer pressure or thriftiness but rather, she wanted to change the look of her wardrobe, and achieved this by making over her old clothing.

Peggy Norlander, from Britain, explained that her mother had "a definite flair for sewing." This passion for sewing was showcased when her mother sewed an outfit for one of the daughter's based on a garment that Queen Elizabeth or Princess Margaret had worn. The interest in sewing motivated Mrs. Norlander's mother to make over clothing as well as to make-do with what ever fabric materials were available for her.

Jeanne Phannmuller, from France, became interested in making and altering her own clothing during the wartime. She talked about two of her motivations for re-making clothing.

> ...There would have been necessity because there was not much available. What was available was not good quality. (Jeanne Phannmuller)

With necessity it was not only the availability of clothing or materials but also a financial matter.

> ...And, uh, so there was a matter of necessity because I knew that I could not very well ask for money for this and that and, and where would I have looked, I really don't know... (Jeanne Phannmuller)

Another motivation to make over her clothing was the evolving fashion and style consciousness and willingness to have more up-to-date clothing.

> ...On the other hand, I did become very conscious at some of the clothes that I had – were really not what I liked to, to wear and I wanted them to have, to be more shaped and so on and there were still somehow uh, we were still seeing some of the uh, fashions that were coming out in the newspaper because by then my grandfather had passed away and I was able to look at the newspaper. I was not a little girl anymore. And, and I did see some magazines because some of my friends had magazines. So, we, and we talked about fashions and so on even though we were still in very classic mode at that time.... (Jeanne Phannmuller)

Although the literature suggested that a thriving force behind make-do-and-mend was patriotism, it appeared that people were making-do and mending as they had no other alternative. People were driven to make-do-and-mend by financial necessity, by lack of available new garments and materials, and by the desire to have a little bit of stylish change to their limited wardrobe.

Men's Role in Make-Do-and-Mending

Five of the war brides, all from the U.K., talked about men's role in the "make-do-and-mend" campaign. As Edna Squarok said, the role of make-do-and-mend was mainly performed by women. The war brides discussed the fact that most men were away in the Army, busy with war work or involved in other type of war efforts. Kay Young noted that not all men were able to join the Army if they had any physical problems such as an eye or a hearing problem.

Mrs. Squarok and Peggy Norlander explained how their fathers, in spite of their long working hours, managed to supplement the family food supplies by growing victory gardens. Mrs. Norlander's father also kept some chickens. Growing the victory gardens and keeping chicken were their fathers' way of contributing to their families' daily "making-do." Anne Cavanagh talked about men fixing things around the house. Men also traded house maintaining chores for other skills as tradesmen were at war and thus, not available for fixing such problems.

Other than that, as Mrs. Norlander and Jane Todd put it, men also had to make do with whatever clothing they had, by wearing garments as long as there were any wear left in them.

Feelings Towards Clothing Rationing, Regulations and the Re-Use Concept

Hetty Wear, from Holland, experienced WWII years as hard and an experience that would stay with her overtime. Mrs. Wear felt that the war years took over her teenage and young adult years from the age of sixteen to twenty one. She also commented that because of the war she was not able to pursue her career ambitions. Among other things, she mentioned how there was "no electricity in the last year of the war" and candles were not easily found. Therefore, even sewing had to be done by hand. Mrs. Wear compared her WWII experience as a Dutch woman to the war experience of English women. In her opinion, women in England could "not only serve, you know, they could go in the Army and do something." She also thought that the English Government did it's best in giving people what it could in terms of material items such as clothing and food. Also, Jeanne Phannmuller, from France, talked about how in her opinion, with rationing, availability of things was worse in France as compared to the U.K.

When asked how Ria Slade, from Holland, had felt about the wartime clothing situation, Mrs. Slade pointed out that parent's were the ones providing children with clothing and food. Edna Squarok, from Britain, commented on the wartime clothing restrictions and rationing as follows:

> Oh, it never really bothered me, no because being brought up in the Depression, we had so little that it didn't really make any difference, no, so it was for the men that was the hardest, you know, for clothes, because you couldn't make their clothes back in those days like you can now, they were all heavy in materials and things.

Mrs. Squarok's mother only made clothing for Mrs. Squarok, the daughter of the family, and herself, she did not make garments for the men of the family. Mrs. Squarok, however, knitted "socks and sweaters and gloves and toques and scarves and things" for the men.

Anne Cavanagh, from Britain, talked about how the clothing restrictions, regulations and rationing weren't anything extraordinary after the Depression.

> Well, it didn't really bother us too much because we were just as happy – we had come out of Depression, and we were hard up all of our lives. I mean, my Dad, was, he had a good job, he was a bus driver, you know, during both wars, and so we were lucky because there were so many people that weren't working, but I mean, we never had a lot of money. It didn't really make that much difference after the war broke out because, as I said, we weren't used to lots of stuff. People were used to making-do and mend, and I think a lot of people were. (Anne Cavanagh)

Mrs. Cavanagh also discussed the positive things that the war brought into a young girls life. She noted that they were "young enough to enjoy the war." For example, youngsters could attend local dances. Although there "were guys from every country" attending the military services Mrs. Cavanagh had not felt un-secure on the streets after dark during the wartime. She also pointed out that parents were stricter those days when it came to rules such as home-coming time.

Peggy Norlander, from Britain, talked about the closed village life when she was a young girl during the war years, and being content with little material wants and desires.

> You know, I don't know whether it was because, there was no TV, so I think our lives were much more closed in than what children's lives are today. I mean they know what's going on – my grandchildren know what's going on all over the world, we didn't, you know, our world was just the little village that we lived in, and maybe the nearest city, so I think we were very innocent and naïve. I don't recall having a lot of wants, that might have just been the background that I was raised in, I don't know, because I can't compare a lot with other people. (Peggy Norlander)

Elma Parker, from the U.K., discussed how coping with WWII clothing restrictions, regulations and rationing was part of one's daily living.

> Everybody else was doing it – it was just part of our living. I mean there was no use trying to say you wanted to be different. I think the only people were the people that acted on the stages and people with a lot of money would get away with it... (Elma Parker)

She also felt that people living on the farmland were better off as compared to people living in cities such as London. According to Mrs. Parker, farmland people had better access to food.

Jane Todd, from Scotland, did not feel the wartime clothing restrictions and regulations were unbearable:

> I don't know, you're young, and it doesn't seem to bother you so much, that's how I felt. I don't think it was such an awful, awful thing.

Mrs. Todd thought that people were able to "get along." She also mentioned that her grandparents had given her "some of their coupons" for clothing.

Kay Young had experienced the wartime clothing restrictions, regulations and rationing in similar way as the other British war brides: "It didn't bother us at all – we were young..." She further discussed the fact how people "helped each other out" by interchanging things and ration coupons, by growing victory gardens and berries and apples. She said that they did not really go hungry or anything, rather, "...you learned to live with it." About clothing rationing, Mrs. Young summarized:

> Well, with the clothing, the only thing that I can say is that we did the best we could. We recycled, we bought second-hand, second-hand you didn't have to give up coupons, and

you saved your coupons, and I saved my coupons for my coming to Canada clothes, kind of thing.

In North America, in March 1943, *McCall's* published an article *We take it and like it* which discussed North American women's perceptions towards rationing.

> In ten cities across the land – from Rhode Island to Iowa – McCall's talked with hundreds of women for the purpose of finding out how they felt about rationing. ("We take," p.15)

When questioned "how far should rationing go" 37% of women were willing to have more rationed items, including clothing. Some of the comments accompanying their answers were:

> ..."If England can do it so can we"; "The boys in the Army need it more than we do"; and, "The more we ration, the faster the war will end." ("We take," p.14)

23% of the women were willing to have "only a few more commodities rationed" and another 23% felt that what already was rationed in the United States, was enough (p.14). The remaining 17% "seemed content to ride with the tide" (p.14). A comment supporting no more extra rationing said:

> "There's too much expense involved in setting up rationing bureaus." ("We take," p.14)

Clothing rationing was not introduced in the United States during WWII.

Ladies Home Journal conducted a survey on French women regarding "the rehabilitation of their country, particularly in regard to the health and welfare of children and the family as a unit" ("What the women," 1945, July, p.100). This survey was conducted "through the French Institute of Public Opinion, affiliate of America's Gallup Poll" and it was published in 1945 (p.100). One of the survey questions was, "What will be your greatest personal need after the war?" (p.100). Although "Some of the women listed more than one urgent necessity in answering this question," 49% felt that their most important need was clothing of which 22% specified their most urgent need being shoes ("What the women," 1945, July, p.100).

Contemporary consumers have much to learn from the war brides' WWII clothing rationing, regulations and re-use experiences. In order to move towards more sustainable consumption and living patterns, a consumer attitude change is needed. Consumers need to learn to make informed environmentally sound apparel purchases and to get by with less clothing.

Impact of Living with WWII Clothing Rationing, Regulations and the Re-Use Concept

Growing up with WWII clothing rationing and regulations in the United Kingdom had impacted Edna Squarok. She looks for "more basic things," "material that would wear" and she does not "go for outlandish styles." Peggy Norlander, also from Britain, felt that the influence of growing up with reduced and reused clothing made her more confident to follow her mother's

example of sewing and re-making clothing for her family later on. The reduce and re-use clothing concept affected Elma Parker's clothing purchasing habits over the years "quite a bit." Mrs. Parker had developed a liking for plain and tailored garments rather than "frilly" or "fussy" clothing. Cheaper clothing does not attract Mrs. Parker but she will watch her spending.

Rather than purchasing many of garments, Anne Cavanagh, from the U.K., "used to sew a lot" and still has clothing from her "sewing days." Mrs. Cavanagh explained that growing up with the re-use concept has affected her:

> I think so, yeah, because my husband gets mad at me even today because I look at something and I like it, but I'm not going to buy, it rubs off on you. I've never been able to walk in a store and say I like this or I like that, it just goes back to war time, we often laugh about that, like I have a friend who is Scottish and she went right through the war, but we laugh all the time because we still save string and we still save our brown paper, you know, when you get, and it's just a habit, it's just a throwback, and I think until the day we die we'll do this because we had to do it all during the war. Nothing was thrown out.

Kay Young, from Scotland, talked about how making-do had affected her clothing purchasing habits over her lifetime:

> I still have the same habits I had then. I look for the best bargain, my husband and I raised five children, and when I shopped for a bargain, but I always shopped for good clothing.

Mrs. Young used to shop at Woodwards as it "carried a lot of British goods." She looks for good materials, garments that will wear well and styles that are up to date. These days Mrs. Young does not purchase clothing as often. She "recycles" her outfits for special occasions from previous occasions and years.

> It's just the way you are, the way you're brought up, although I have wealth compared to what my mother and father had. I've made a better life for myself. I think all of the war brides do too, and then they say they don't, they're telling a lie. (Kay Young)

As a consequence of the wartime experience, Jeanne Phannmuller, from France, also finds it hard to throw things out. A garment needs to be worn out, small or ruined before it is discarded. It still is not easy for her to wear brand new garments either:

> ...I don't know, it's in the back of my mind and I can't explain it, I can't analyze it but I find out that it's difficult for me to wear something brand new. It does not feel comfortable, even if it is lovely, if it's exactly my size, my fit, and everybody would say, you know, in a shop or that's exactly what, you know, that, that's you, it's for you and, and I agree...I find it difficult to wear. And I can't explain that anymore than that.... (Jeanne Phannmuller)

Mrs. Phannmuller finds wearing natural fibers; wool, cotton and silk, nice and comfortable. She has re-made a lot of clothing over the years, both in wartime France and in Canada.

In a similar manner, because of growing up during WWII, Ria Slade, from Holland, is reluctant to "throw things out." However, when it comes to clothing she now buys what she likes.

Jane Todd's, from Scotland, clothing purchasing habits were not affected by the re-use concept. She rather adjusted to the situation during the war.

> Not at all, I love clothes (laughs), and I like to dress, and it's never affected me, I don't think. I think I've been adjusted, you know. (Jane Todd)

The war years educated people to "waste not, want not." The present-day society needs to consume less well. More efficient and less wasteful textile and apparel production are as desirable as are lowered clothing consumption rates and increased re-use of secondhand clothing and textile materials.

Designing for Today's Apparel Market

Results of the Businesswomen Interviews

Demographic Background

For the purpose of this study, five Edmonton businesswomen were interviewed regarding their opinions and preferences on women's work attire. The information gathered from these interviews aided in designing the line of women's business wear for this study. The age of the participants ranged from 27 to 37. Two of the participants were lawyers, one worked as a sales person for the pharmaceutical industry and two worked as academic staff at a university. All the participants had a University education and worked full time, four having a personal annual income of $50,000 or more and one between $30,000 and $50,000. Two of the participants were married with no children, two participants lived common law with no children, and one participant was married and pregnant with her third child at the time of the interview. One of the participants had been divorced once.

Two of the businesswomen estimated spending more than $500 on clothing per month, although one of them especially mentioned not purchasing clothing on a monthly basis but rather whenever she finds garments that she likes. One of the participants estimated spending between $100 and $500 on clothing per month. The two remaining interviewees shopped "on spurts," a few times a year, one of them budgeting approximately $200 for clothing per month and the other estimating her annual spending on business clothing alone (including shoes and stockings) at $2,000.

Workplace Environment and Career Opportunities for Women

A participant working as a sales person for the pharmaceutical industry felt that both the work and dressing expectations at her workplace are the same for men and women. With her position, one is expected to take responsibility and be willing and able to travel. She also stated that the company makes a conscious effort in "hiring equal numbers of men and women." Currently, in the entrance positions there are approximately half men and half women. However, "fifteen years ago it was pretty much only men" and therefore, it is taking a while for women to advance to higher positions within the company. According to the participant, in her company, there are 17 people in a similar position as her and of those, three are women.

One of the lawyer participants explained that in a junior position, she is expected to work long hours. As one proceeds to a more senior position, it is expected that one will gradually bring in more money to the law company. Eventually, one can become a partner. The interviewee felt that "there are always more opportunities for men because they have more networking, networking opportunities and like it's an old boys club." Women are welcome to these functions but according to the participant it is more likely that a junior male lawyer is invited over a junior female lawyer.

Another interviewee, who is currently working in small law company, pointed out that being the only female lawyer is "due to retirement and moving" rather than the company not providing equal opportunities for men and women. She thought that her work environment is "fairly equitable" and that the company does not place different work related expectations on men and women.

One of the participants working for a university thought that at her workplace opportunities are "pretty straight forward as far as the advancement and things like that." Her workplace is female dominated and "kind of family friendly." For example, one is able to bring in a sick child to work, if necessary.

The other academic staff participant working for a university also works at a female dominated workplace. She thought that one's opportunities for advancement depend on one's position. She did not think that there would be different expectations placed on men versus women, but rather "everyone is expected to, you know, perform at this level."

Business Wear

One of the lawyer participants wears a suit to work four days a week and dresses business casual on Fridays. According to the participant her clients, as well as she herself, have certain expectations on her appearance as a legal professional. She further explained that when she visits some elderly immobile clients at their homes, the clients tend to dress up for her. Therefore, she

wears a suit when meeting older or corporate clients. She is also required to dress quite conservatively when presenting at court. On the other hand, for some younger clients she might "dress down a little bit," for example, not wear her suit jacket in case she observes that the client feels uncomfortable with her complete suit look. Wearing a suit, however, brings her credibility as well as it, in her opinion, makes her appear more grown up. She prefers to dress in a "complete suit," either with a skirt or pants, instead of mixing and matching garments. Underneath her suit she wears "cotton type shirts," blouses or knits. For casual Fridays she mostly wears dress pants, khakis or cords, but no jeans (although a nice pair of jeans would be allowed), with a pullover or cardigan sweater.

The other lawyer participant's company promotes a more casual image and the lawyers are expected to wear a suit half of the workweek and dressy business clothing for the other half. The participant wears a suit when she needs to go to court or meet a client and she also keeps a suit jacket in her office just in case. For a more casual look she chooses either a skirt or a pair of pants with a sweater, sweater set, or a shirt. Clothing such as Capri pants, low cut or too tight garments are not allowed, but there are no restrictions on clothing colours. The participant also pointed out that it is important for her to keep up a "dressed up enough," "tailored enough," and "upkept enough" appearance.

The participant working as a sales person for the pharmaceutical industry wears a suit, a jacket with a skirt or pants, to work everyday. She chooses her business wear according to the season and likes to wear tops with no sleeves under her suits. She felt that the dress code in her company is not as strict as compared to another company in her field. During her training she was advised what she should and should not wear. For example, wearing stockings with a skirt is required, but there are no restrictions on the colour of clothing.

The two academic staff participants working for a university do not have any strict workplace dress codes. Employees are allowed to wear jeans and a T-shirt at their workplaces. One of the participants chooses her work attire depending on her "agenda for the day." She wanted her clothing to be more professional than "leggings" or "cotton pants." Typically she wears dress pants, a "light thin sweater" with "a round neck" and "long sleeves," and a jacket to work, but could also wear a nice pair of jeans with a sweater or a jacket. She felt that other people in her office tend to dress "very casual." The other interviewee does not wear suits or dress pants but prefers "to wear skirts and dresses" and sometimes a pair of more casual pants. As a part of her profession she also teaches and for that she dresses up. She has only worked in female dominated workplaces and felt that employees in those places dress nicely and rarely

would she see anyone in jeans. Further, she appreciated that employees at her workplace are able to wear what they feel comfortable wearing.

Style Preferences for Women's Business Wear

One of the lawyers likes "very simple classic lines that you can mix and match." She will not "wear low cut" garments to work. She had worn a vest to work once and explained that some of her female colleagues wear casual type of fleece vests during the wintertime. Because of the cold Edmonton climate, the company allows women to wear warm vests as long as their complete outfit is appropriate and professional enough. The participant prefers "Audrey Hepburn" type of vests.

The other lawyer participant prefers conservative, basic, classic suits without any accessories on the actual suit. For example, she has not purchased suit jackets with zipper closures. She further commented that she is willing to spend money on a good suit that will not go out of style and lasts for several years. That is why she also prefers to purchase her suits in conservative rather than in fashionable colours. She stated that one's suit is an investment in one's professional appearance. She admires the style of Jackie Kennedy who "wore a lot of Channel type of suits." According to the participant, Jackie Kennedy's type of style can still be seen in *Vogue* today. The participant will not often purchase trendy suits but as wearing suits in black or other conservative colours can get tiresome, she occasionally "spices up" her wardrobe with a trendier and more colourful suit "from the teeny bopper type of store." She will not wear trendier suits to court. When asked how she thought her style would change over the years she replied that she might mix and match her suits more as the older female lawyers, according to the participant, tend to do. Nevertheless, she felt that she would still like to have some complete suits, "power suits," for court appearances and "to visit with high powered clients." She was aware that some law firms are promoting a more casual look and she was willing to change her appearance towards more casual in the future. For now she dresses business casual on Fridays. Both of the lawyers wear their suit skirts "either at the knee or just a little bit above the knee," "but nothing any higher than that." One of them mentioned that she also wears ankle-length long skirts.

The participant working as a pharmaceutical sales representative sews some of her own suits and wants to portray a classic style with her work clothes. With the classic style she was referring to "basic designs" that could be worn for a longer period of time, over five years or more. For one of the academic staff participants working for a university, a classic cut of clothing meant long straight skirts and straight pants that have pleats up at the waist and are "pressed down the front," have a navy "cuff on the bottom" and a belt. A classic pant would not be a pair of

pants with a flared bottom or pencil cut. For a classic look she also wears tops with a "round collar and the long sleeves or just blouses." She, too, rather purchases classic clothing that will wear for years. For example, some of her "good suits" she has had "for sure five years." Both of the businesswomen said that they were not so willing to purchase the popular three-quarter length sleeve with their suits or tops as the three-quarter sleeve might not be in fashion for the long term.

The other academic staff participant working for a university tends "to wear skirts and sweaters." She prefers pullover sweaters but also has a few cardigans and sweater sets. The participant does not read fashion magazines but picks up on current styles by observing other people. She "tries her best" to wear classic styles and to avoid buying anything too trendy. Every season she purchases "one or two pieces" to update her wardrobe. She likes to wear long skirts, both straight and fuller. She is aware that skirt styles change with the seasons but she still likes "to wear everything very long." She said that to a point she cares whether her garments are in style or not, and when asked whether she thought she has her own style, she commented that her significant other thinks that she does.

Three of the businesswomen discussed what they would like to wear for work in case there would be no dress code at their work place. The participant working as a pharmaceutical sales representative wears suits to work everyday and felt that she would like to occasionally wear a skirt and a nice blouse instead. She had purchased couple of "long suede skirts" and thought it would be nice to wear them to work with a blouse. However, she felt that a suede skirt with a blouse might not be "dressy" or "professional enough" for work, and emphasized that maintaining a professional appearance is important. One of the lawyer participants said that she prefers to wear "skirts and sweater sets" to work. Fortunately, she is already able to do so as her company does not require them to wear suits every day but promotes a more casual image by allowing dressy business clothing as well. The other lawyer participant does not have a strict dress code but personally felt that wearing a suit is appropriate for her profession. She commented that some of her male colleagues might take their suit jacket off when working in the office. She herself might take her suit jacket off when working by herself in her own office room but she rather has the jacket on elsewhere to have a "completed look." She also felt that wearing her suit jacket gives her a "sense of security."

Desirable Clothing Features

The participant working as a pharmaceutical sales person wants her work attire to feel comfortable and wear well when she walks around and gets in and out of her car several times during the course of the day. A clothing comfort feature that she discussed was a skirt without a waistband. She rather has a skirt with a facing. When purchasing suits she also looks for suits

with functional pockets to use for her car keys or other little things. She finds pockets to be practical for her mobile job.

One of the academic staff interviewees working for a university, favours long skirts over short and likes her skirts lined. She looks for easy-care clothing, preferably garments that do not require dry cleaning. Instead of ironing her garments, she would rather have them wrinkle free out of the clothing dryer.

Being able to hand wash her garments was important for the other participant working for a university. She was willing to dry clean her suit jackets, but as a working mother, felt that she did not have the time to get to the dry cleaners for all her clothing care needs. What is more, with young children her clothing tends to get dirty daily.

Two skirts, a long woollen skirt and a knee-length suit skirt, were designed as a part of the business clothing line for this study. Both skirts are lined and constructed with a facing rather than a waistband. Because of the minimal amount of material available from the secondhand men's suit, the re-made women's suit does not have functional pockets. The existing pockets on the recycled men's jacket were sewn closed for a more aesthetic appearance. Dry cleaning is recommended for all the garments; the suit with a skirt, the woollen skirt and the vest. Hand or machine washable tops, that require more frequent cleaning, could be worn with the suit or the woollen skirt.

Clothing Material Preferences

Four of the businesswomen interviewed talked about material preferences for their work attire. Three of them preferred natural fibers, such as woollen suits and wool, silk or cotton tops. One of the lawyer participants expressed that cotton shirts weren't really "crisp enough" to be worn on their own, without a jacket. She didn't think that cotton pants or skirts would look "professional enough" either. She preferred synthetic fibers, such as polyester, for her suits and other business clothing, although she said that she would like to purchase a "multipiece wool suit." For now, woollen suits were too expensive for her. The sales representative participant, who sews some of her suits, explained that she chooses the weight of the wool fabric for her suits according to the season; lighter wools for summer and heavier wools for winter. She did not like synthetic fibers in suit materials because even if they would initially look good, they tend to show wear after a year or so. One of the businesswomen working for a university, who liked wearing sweaters and jackets for work, also preferred wool, wool blends and good cottons. She specifically mentioned that she "hate[s] acrylic." For her, it was important that the materials handle frequent laundering. "Linen type of lighter" suits for summer were preferred by the other lawyer participant.

As explained in the literature review, natural fibers are not necessarily more environmentally friendly as compared to manufactured fibres. Instead, the environmental friendliness of a garment depends on the garment's whole life-cycle. However, re-using wools, wool blends and good quality cottons is environmentally friendly.

Wearing Colours

Four of the participants talked about colours for their work attire. The sales representative participant likes wearing a variety of colours with her suits including yellow, light blues, red and pink. She further explained that she likes to wear "new colours" rather than "the same colour all the time." One of the lawyers pays attention to colours when purchasing work clothing. Working for the "legal field" requires her to dress "more conservative." Nevertheless, she brightens up her suits with colours such as "a red shirt." The other lawyer participant, in contrast, did not like wearing colourful clothing, but rather opted out for "dark neutral colours." For brighter colours she would wear blue and cream but not red. In addition, she discussed how mixing and matching blacks, such as a black suit jacket with a separate pair of pants or a skirt, can be difficult. She had found that with synthetic materials the matching is easier. One of the academic staff participants working for a university preferred dark colours and earth tones for her business wear such as black, browns, mustard, orange, rust and greens. She also had "a few navy pieces." She did not feel comfortable wearing pastel colours as she is "not attracted to those colours" and because they create a feeling of "cute rather than sophisticated." Even for summer wear she would choose a "burgundy T-shirt over a pink or fuchsia." Although she has a red suit, she does not wear it.

For the purpose of this study, mainly neutral earthy tones were chosen for the prototype garments. The long woollen Harris Tweed skirt has brown and grey shades, the vest has matching wool back and a pale blue knitted front (adding a touch of interesting colour combination), and the suit is black and grey. Pictures of the garments are shown under the title "Designing Contemporary Women's Business Clothing."

Undesirable Clothing Features

For two participants finding proper fitting business suits was a problem. One of the participants, being a petite size, explained that she looks for suits that fit her "on the shoulders," and "the bust and the waist area." She thought that she could get the hems adjusted quite easily if necessary. The other participant has difficult time finding suits that fit her slim figure. Unfortunately, she is too tall for petite collections. Moreover, she felt that getting ready-made suits tailor-fitted was too expensive for her current budget.

One of the lawyer participants disliked double-breasted and low neckline suit jackets. She preferred her work suits without too many embellishments as well. Although the sales person participant found suit pockets useful, the lawyer participants thought that pockets were problematic and undesirable in case they "flop." She did not need pockets on her jackets, skirts or even pants for any practical reasons.

Two of the businesswomen discussed the impracticality of wrap around garments. A skirt or a blouse with a wrap around ties was not found to be practical for a sales job, where one needs to get in and out of a car frequently. One of the academic staff participants working for a university said that a wrap around skirt tends to open up easily and pinning the skirt might tear the fabric. She wanted her work clothing to feel comfortable and "fuss" free. In her opinion, any clothing requiring repeated adjustment, for example, a blouse that comes untucked, was not suitable for work.

The sales person interviewee thought that wearing skirts was more comfortable compared to wearing pants. She felt that especially during the wintertime wearing both pants and a long coat was "too much." On the other hand, one of the lawyers pointed out that when wearing skirts one has to be careful not to get ladder runs in one's stockings and thus, as already discovered during WWII, wearing pants saves stockings. Two of the participants pointed out that mini skirts were not suitable for business clothing. One of the lawyer participants mentioned low cut tops were not proper for work attire.

Conveying a Message with One's Business Wear

One of the lawyer participants explained that with her appearance she wants to convey a professional and trustworthy image. The sales person working for the pharmaceutical industry talked about dressing professionally while at the same time wearing something she personally likes. For one of the women working for a university it was important that people see her as being "attracted to classic cuts," but also as being able to portray "a more fun or funkier" look if she chooses to. She does not accessorize but brings an edge to her look with, for example, a shirt in an unconventional colour, or with "funkier" shoes or eyewear.

Conveying Power

The participant working as a sales person for the pharmaceutical industry prefers to wear a suit jacket and a skirt instead of a pair of pants. She thought that wearing a skirt "looks more professional." For one of the lawyer participants "skirts versus pants" had "nothing to do with" conveying power. The sales person thought that for a big meeting or for conveying power she would wear a "well made," "tailored" suit that "fit really well." However, she would not want to wear anything "too overbearing but just something that looked really classy." She thought that

the colour of her suit or other garments was not a power issue as long as the suit fits nicely and she would wear either light or dark colours. Colours were not a power issue to the lawyer participant either but then again she mostly wears toned down colours, such as white, black, and different blues. To her it was important that her clothing fits well, is stylish and crisp. Looking "crisp" meant looking "clean and neat and ironed and spotless and new, needs to look new."

The other participant working as a lawyer had not previously thought of the difference that wearing pants versus a skirt might make in relation to conveying power. She has two suits that she calls her "power suits." One of the suits is a black pin striped pant suit and the other black skirt suit. The pant suit is "form fitting," "the one top button is showing and the others are hidden underneath" and it has "splits on the jacket on both sides" as well as "slits on the sleeves." The pants are "looser" and have a "tapered" bottom/hem. She described the suit as being "a really sharp suit," meaning that "it just looks good" – "cut is excellent" and fabric is good. Wearing that suit brings her confidence and people compliment on the appearance of the suit.

One of the interviewees, working for a university, wears suits to work when she has big meetings or when she teaches. In her opinion, wearing a suit did not necessarily bring her power but it showed respect for her colleagues and students. She thought that conveying power with her clothing is important since she is a "younger person." To her power meant "being heard at the table or being heard in the classroom" and being respected for what she had to say. She felt that gaining that power is easier when one looks "clean and put together and well groomed." She also talked about people who still look "well groomed and well settled" and are respected even when they wear stylish and fashionable clothing and "have that surprise element, you know, have that little bit of an edge to you." For example, one might be wearing "the tights with the tall boots" and a short skirt and a jacket and "hair all up in bobbin pins or something." Participant said that some days she tries to have that little bit of edge to her appearance but for practical reasons it is not so easily accomplished. (She was pregnant and a mother of two young children.)

The other interviewee working for a university felt that the power issue is different when working in a female dominated workplace as compared to a work environment with a mix of men and women. She explained that she is consciously aware when she has a meeting where men will be present. She thinks that in her "position," "what she bring[s] in to a certain situation uh, has to be is more than what [she] is wearing." She thinks that one's power and influence is more than just wearing a suit whether it would be a man or a woman in question. However, the participant would not wear "traditionally feminine" clothing to a meeting where there are men present. She would not wear pink or pastel colours but rather darker, neutral colours or, for example, red. Instead of a dress, she would "be more likely to wear" a skirt and a sweater.

Wearing a Suit to Work

The sales person working for the pharmaceutical industry wears a suit to work everyday and does not mind it. She thought that it was expected of her as her clients are also wearing suits at the functions or conferences they attend. Rarely does anybody wear business casual for these events. The participant commented that she has "done it so long so I guess it doesn't really bother me…"

One of the lawyer participants is expected to wear a suit part of the working week. She does not mind wearing a suit but was not pleased with the fact that it is hard for her to find a well fitting suit. She also felt that if she does a "workout in the noon," it is not pleasant to wear a suit that is not very breathable for the rest of the day. Furthermore, she does not like dry cleaning her suits as she felt it is not environmentally friendly.

The other lawyer interviewee enjoys wearing a suit and is required to do so for four days a week. She did mention, however, that when working late she would rather wear something more relaxed and comfortable. Although she has suits in a variety of colours, such as violet, beige, navy, grey and black, she will not wear colourful suits to court as it would not be appropriate. She has been looking for a suitable red suit (e.g., to go with her skin colour) for quite some time but has not yet been able to find one she likes.

One of the academic staff participants working for a university likes wearing suits. When she is wearing a suit she feels that she "got it together that day," that she is "focused" and "organized." Wearing a suit also makes her "feel better about my what I'm doing that day" and "the choices I'm making and things like that." Usually she wears a suit when she is teaching or when she has "important meetings." She also thought that wearing a suit is "respectful" to her colleagues and students. She didn't think that a suit necessarily brings power but it goes with the "formal setting" or "atmosphere" when people get together for "a reason" and for a "purpose." She did not think that wearing a suit would make her unapproachable. The participant also talked about the power of a red suit. She owns a red suit but does not wear it. She felt that in some situations a woman wearing a red suit is "just almost so contrived and artificial," like "a cliché."

The other academic staff participant working for a university does not wear suits as she finds them "too formal" and expensive. She has a variety of skirts and sweaters that in her opinion are easier to mix and match and provide her with "more combinations of clothes." Having a few suits instead would restrict her clothing choices. She commented that not wearing a suit has almost become a "matter of principle." The participant thought that one's power or influence and success is more than what one wears. She also thought that having influence and not wearing a suit can apply to men as well. After discussing the issue further, it surfaced that her

father tends to wear suits and to him wearing a suit is an important indicator of one's success. The participant further explained that she thinks that clothing is a presentation of oneself. She does not want to "look like everybody else" or to follow any "unwritten rule" that would require one to wear a suit and thus, not wearing a suit helps her to "stand out a little."

Social and Environmental Consideration

The participant working as a sales person for the pharmaceutical industry likes to look for garments that are either made in Canada or in the U.S. because she is concerned about the child labour issues. She explained that when she purchases wool fabrics for suits that she makes herself, the origin of the fabric is not usually available to the consumer. Nevertheless, she thought that wool fabrics mainly come from Europe from countries such as France, Germany and Italy rather than countries that use child labour. She does not look for environmentally friendly clothing. However, she commented:

> I don't really look uh, how environmentally they are or anything but, uh, you know, if there was a place here locally that had nice tailored ladies like I think there is a definite need for it here and if there was something like that locally I think I'd be glad to support so…(laughs) I don't know…if that helps?

She purchases garments that last for a long time. Suits she will dry clean but other work clothing she either hand or machine washes. Her clothing needs to travel well.

One of the lawyer participants, who also has an undergraduate science degree majoring in environmental science, does not consider social or environmental issues when purchasing clothing. She was, however, concerned about the environmental impact of dry cleaning that uses hazardous chemicals. She had tried hand washing some of her cheaper suit jackets instead of dry cleaning but in the process "wrecked many" jackets.

Another participant working for a university does not base her clothing purchasing decisions on social or environmental factors either. She mentioned that for the past "ten to fifteen years" she has been willing and able to spend a "little bit more money" on clothing. She explained that she prefers to spend money on good quality, easy care clothing that will last her for a long time.

The other interviewee working for a university said that she was not so aware of social or environmental issues relating to apparel purchases and she "would love to learn more." She strongly thought that people should not make public statements regarding issues they do not have enough information on. In her opinion, information on social and environmental issues relating to apparel is not easily available to consumers. She thought that "smart" companies advertise when they, for example, donate money to a charity. She elucidated that when a consumer has a choice between a more expensive environmental garment and a similar but cheaper non-

environmentally friendly garment, it is likely that the consumer will opt out for the cheaper alternative unless there is a very solid reason to choose the more environmentally friendly garment.

The other lawyer participant said that she does not express her values and opinions regarding social or environmental issues so much through her "professional clothing" as compared to her "more casual clothes." She explained that as she works "in the legal profession" she has an easy access to, and receives information via magazines and email updates, on social and environmental issues. The participant regretfully explained that regardless of the information she receives, she sometimes shops at clothing stores that are "sited in the world court" for claims such as "child labour." Nevertheless, these issues are "always on the back of [her] mind."

In conclusion, environmental or social issues were not a major business wear purchase consideration for this convenience sample of five Canadian businesswomen. However, the participants were interested in purchasing long lasting classic business wear and such consumption behaviour can be seen as environmentally sustainable. The interviewees appeared to be interested in learning about environmental and social apparel issues and as discussed previously, educating consumers regarding these issues either by governmental or the apparel industry campaigns can play a major role. Although the participants purchased professional, classic basic business wear, some of them also expressed a need for conveying their personality through their work clothing choices, for example, by adding their favourite colours, funky tops or accessories such as shoes or eyewear. Four of the businesswomen interviewed wear suits and one participant, as well as occasionally some of the other participants, dressy business clothing. Designing and constructing classic women's business clothing from secondhand clothing and textile materials allows one to create unique "one-of-a-kind" garments that specifically cater to businesswomen who want long lasting basic garments with a personal touch. Based on the businesswomen interview results, and as suggested in the literature review, it might be more beneficial to market the "uniqueness" and the potential "personal, individualistic touch" of the garments constructed from secondhand clothing first, and the environmental friendliness as secondary.

Individualistic Style

In the United States clothing was still custom designed and tailor-made during WWII for some "individualistic," and "demanding women" who were looking for "personal, individual, one-of-a-kind clothes" (Robinson, 1980, p.19). What is more, wartime making-do and making over provided women, who probably would not have been able to afford custom made clothing in

the first place, with unique, distinctive garments. Accordingly, using secondhand materials for contemporary women's business clothing will ensure unique, innovative designs that can be created for each customer individually.

In a book *Vintage Style* by Dubin and Berman (2000), Gale Hayman from *Giorgio's of L.A.* explained that around 1985 women shifted from strictly following fashions towards more individual, as well as comfortable, clothing styles to accommodate their fast paced life styles. Contemporary fashions are now catered to a variety of tastes and lifestyles. Not only are styles from previous decades brought back to life time and again, but also the classic styles from each fashion decade are here to stay. As Dubin and Berman (2000) state:

> If a garment if well preserved, well designed, and well made, it can continue its life in any decade. (p.10)

"Vintage shoppers" know and learn to look for the clothing from the decade that produced the most flattering clothing for their particular figure (p.13). Classic, simple women's tailored suits from the WWII period could still serve the needs of contemporary businesswomen. In addition, Dubin and Berman point out that:

> Vintage is no longer about making do. It's about having what nobody else can have – about looking wonderful while not looking like everybody else. (p.13)

In a similar manner, Misty Harris wrote for the Edmonton Journal in January 28, 2003:

> Investing in vintage and second-hand clothes means never worrying someone else will be wearing the same thing. (p.E1)

Just as vintage garments are "out there, like a vast smorgasbord of style, ready and waiting to stretch your budget, brighten your contemporary wardrobe, and telegraph your personal style," clothing designed and constructed from secondhand materials can bring an exclusive, personal touch to businesswomen's contemporary clothing (Dubin and Berman, p.13).

An article by Mireille Silcoff in a January 2003 issue of the Air Canada flight magazine *enRoute* discussed an evolving consumer trend of individualism and "custom fitting." The uncertainty of the fast changing world situation with its recessions, wars and terrorist attacks is shifting consumers not only to be more careful with their spending and thus, turning into alternative, cheaper clothing sources such as vintage and secondhand shops, but also wanting to break free from the mass-produced crowd and portray a more "personal" and one-of-a-kind appearance (Harris, 2003; Silcoff, 2003). According to Silcoff, it ironically could also be true that the "be yourself" advertising campaigns from the 1990s are now paying off and consumers no longer desire mass-produced ready-made images but are rather looking to express their unique self through their clothing and other consumer item choices (p.041).

Not only the local cutting edge fashion leaders are "retooling second-hand items from thrift stores," but also high-end customers are willing to pay extra for custom-made garments (Harris, p.E1; Silcoff). Furthermore, "...the custom trend is no mere fleeting fad, especially now that it has begun trickling out and trickling down" (Silcoff, p. 040). A variety of custom-made items are available, including suits, shirts, jeans, shoes and perfumes (Silcoff). July 2002 U.S. edition of *Elle* introduced an "everything-old-is-new-again" Libertine clothing line by Cindy Greene and Johnson Hartig (Phelps, p.70). Both Hartig and Greene are pro-recycled clothing. Hartig remodels used garments that are then screen-printed by Greene, resulting in "soulfully romantic clothes decorated with slightly macabre images – equal parts Victoriana and punk rock" (p. 70). The uniqueness of Libertine garments is based on the fact that each garment is different. In addition, recycled garments have undergone multiple washings, resulting in comfortable, soft feeling fabrics that new garments seldom have. One of the businesswomen interviewed for this study also indicated that comfort was an important feature in business clothing. Hartig points out that the type of clothing they make cannot be mass-produced. Libertine clothing is sold for high-end customers in stores such as the Barneys New York, and Fred Segal and Maxfield in Los Angeles.

Designing Contemporary Environmentally Friendly Women's Business Clothing

A limited line of environmentally friendly outfits for businesswomen was designed as a part of this thesis study. The garments constructed include a women's suit with a knee-length skirt made from a men's suit, a patchwork long skirt made from three woollen Harris Tweed men's suit jackets and a matching vest created from the same Harris Tweed material and a knitted cardigan type of sweater. The apparel designs were based on the information collected and inspiration obtained from literature data and apparel images from the WWII period, as well as information collected from interviews with nine war bride and five businesswomen. A list of the clothing construction techniques used and the main inspiration images is appended (Appendix L). (See photographs of the secondhand clothing items that were re-used as material for the apparel designs on page 130.)

Figure 4.6.
Secondhand Men's Suit.
Jacket front and pants.
80% wool, 20% nylon.

Figure 4.7.
Secondhand Men's Suit, back.

Figure 4.8.
Secondhand Knitted Cardigan Type of Sweater.
100% cotton, knit by hand.

Figure 4.9.
I Secondhand Men's Jacket.
100% hand-woven Harris Tweed wool.

Figure 4.10.
II Secondhand Men's Jacket.
100% hand-woven Harris Tweed wool.

Figure 4.11.
III Secondhand Men's Jacket.
100% hand-woven Harris Tweed wool.

Lining, thread, skirt zippers, suit buttons and interfacing were purchased new to ensure that they are long lasting and suitable for the apparel designs. Buttons for the vest were recycled from one of the Harris Tweed jackets.

Human Ecological Apparel Design Framework

Two models were adapted as an overall framework for the environmental women's business clothing design process. The models applied are the *Clothing as Near Environment model* (Crown, 2001; a version of the model is published in McFadyen, Capjack and Crown, 1998, p.123, figure 1.), and the *Apparel design framework* (Lamb and Kallal, 1992).

The *Clothing as Near Environment* model (Figure 3.1, page 43) represents relationships and interactions between a human, their clothing and the natural, human-built and social-cultural environments. The model is further divided into micro and macro environments.

Lamb and Kallal's (1992) apparel design framework (Figure 3.2, page 45) illustrates relationships between a target consumer, culture and criteria for design including "functional, expressive, and aesthetic (FEA) considerations" together with a design process (p.42). The design process involves the steps of problem identification, preliminary ideas, design refinement, prototype development, evaluation and implementation.

The design process of the environmentally friendly women's business wear for this thesis study was carried to the prototype development stage. The researcher evaluated production processes and the outcome of the garment designs. It is suggested that future research include obtaining feedback from a sample target group as well as a feasibility study. Because the garments were not designed for mass production or a particular client in mind, the implementation stage was not part of this study.

Below is a visual representation of the combined frameworks as they apply to the apparel design process of this study. The adaptation of these two models allows one to view the process of designing environmentally friendly women's business apparel from a more holistic perspective. The combined model not only takes into account the consumer's functional, expressive and aesthetic apparel needs, but also the interactions of these needs with human built, social-cultural and natural environments.

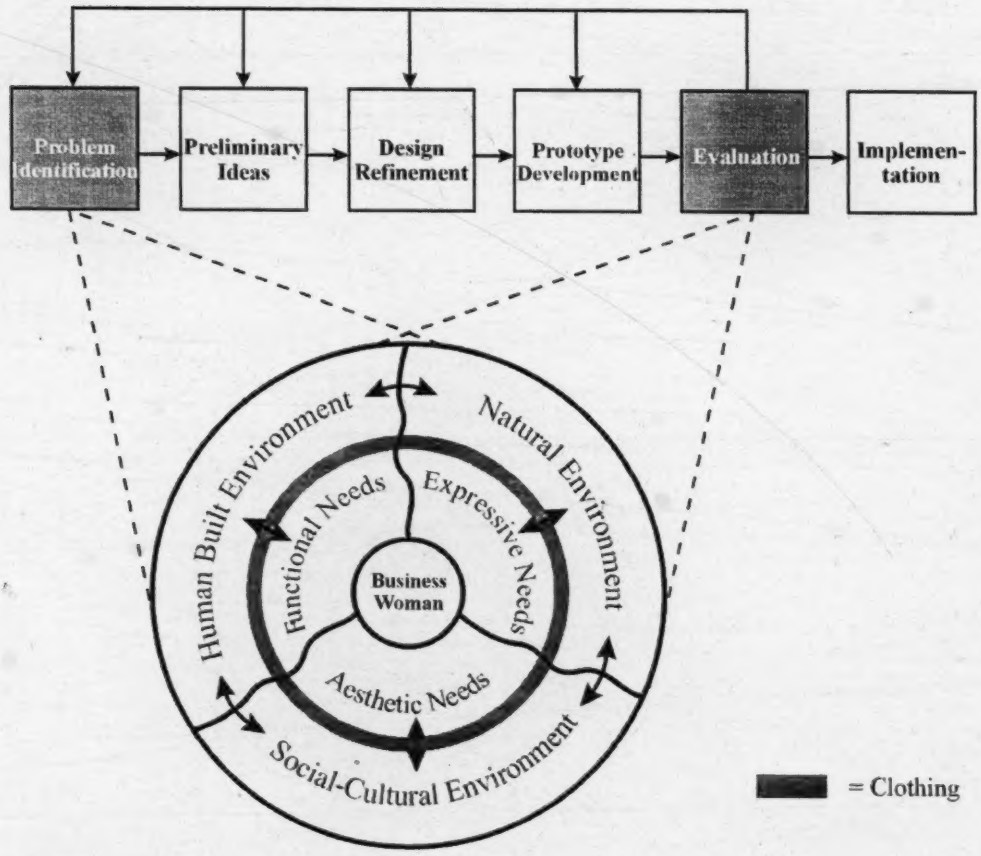

Figure 4.12.
Human Ecological Apparel Design Framework.
Applied from the Apparel Design Framework (Lamb and Kallal, 1992)
and the Clothing as Near Environment model (Crown, 2001)

The design process for environmentally friendly women's business wear started with the problem identification. The literature review drew attention to a lack of, and thus, potential future markets for comfortable, aesthetically pleasing environmentally friendly women's business wear. One of the objectives of this study was to reduce material consumption in the clothing industry. This objective was achieved by using secondhand clothing materials for "all-new" garment designs, and by concentrating on simple, classic apparel designs that use minimal quantities of material. In addition, the re-use of secondhand clothing materials help extend the overall life-cycle of those garments. In the literature review it was also acknowledged that to tread lighter on the environment, more sustainable clothing consumption patterns are required. By designing simple, stylish, classic garments (inspired by the classic WWII period women's clothing styles) the potential life-cycle of a garment is increased as the garment is not "out of style" or

unfashionable in a few years time but can serve for a longer period of time; five to ten years or even longer.

The businesswomen interviewed for this study indicated some functional needs for work attire in relation to the human built environment; one's work environment. Features considered for functional needs included the fit and comfort of the garment, easy care for travelling and an overall professional appearance. As noted earlier, dry-cleaning is recommended for all the garments designed because of their construction and wool content. Although the dry-cleaning requirement may not qualify as an easy care feature or environmentally friendly, the wrinkle resistance of materials used for these garments contributes to easy-care and is a good travelling feature. The goal was to design an environmentally friendly women's business clothing line that has both formal and casual but dressy clothing items. A limited number of garments were designed for the purpose of this study. The suit with a skirt was designed as formal business wear and the long woollen patchwork skirt with a matching vest as a casual business assembly. Another functional feature would have been the multiuse, promoted during WWII, of the garments designed. The ideal was to design well functioning clothing pieces that could be easily mixed and matched as well as dressed up or down depending on the particular work or even a leisure time function. The suit, as well as the woollen skirt, can be dressed up or down with appropriate tops and accessories, such as scarves, jewellery and shoes. The vest was designed to represent a more re-cycled and "funky" casual look. It could even be worn with casual denim wear. The materials used for the garments do not allow for aesthetically pleasing mixing and matching of the suit jacket with the woollen skirt or the suit skirt with the vest. Nevertheless, if a more extensive line of women's business clothing would have been designed for this study, including a number of tops, it can be assumed that mixing and matching garments would have functioned well.

Businesswomen's aesthetic clothing needs were examined in relation to the social-cultural environment. The study findings from the businesswomen interviews revealed that basic, classic styles for work attire were preferred. As discussed earlier, the WWII period women's clothing was simple and classic and many of the WWII styles fashionable even for contemporary businesswomen. The social and cultural appropriateness of the business clothing was also important. For example, too low necklines or too short skirts were considered inappropriate for a typical work environment. Four of the five businesswomen participants wear suits for work. One of the participants referred to "power suits" with a good quality cut, fit and a "sharp" appearance. Another participant mentioned that wearing a suit makes her feel "organized" and brings her a "sense of security." A basic suit with a skirt was designed as part of the clothing line. Although

there was inconsistency in the study findings regarding whether wearing a suit conveys power at work, the interview results indicated that women want to convey a professional, "crisp," more neutral and well-groomed appearance rather than a traditional, "soft," feminine look in an important work situation. Regardless, some of the participants also highlighted that they wanted to express their uniqueness and individuality by adding a personal touch to their work appearance with, for example, a splash of colour, unconventional top, accessories or a distinctive hair-style. The patchwork woollen skirt has three unique fringe edge designs on the front. Using secondhand clothing material for an "all-new-design" requires innovative techniques to make the most of the available material. The fringes on the skirt front cover seams that were needed for patching smaller pieces of wool material together. Also, the pale blue knitted front of the vest adds an interesting colour to an otherwise neutral brown and grey colour combination.

One's expressive needs can be considered in relation to the natural environment. By purchasing eco-clothing one is able to express one's concern for the environment. Overall, the businesswomen participants interviewed for this study were not currently considering environmental values when purchasing work apparel. However, they were willing to purchase long-lasting, classic, good quality clothing and that in turn, contributes towards sustainable, environmental consumption patterns. As discussed throughout the thesis, consumers need to be educated about environmental and social clothing issues and encouraged to consume and waste less. On the other hand, if only a small margin of businesswomen are currently interested in environmental work clothing, it is better to concentrate on marketing environmentally friendly business clothing as being "classic style" and "long lasting" rather than environmental. In accordance with the literature findings, it can be expected that an increasing number of consumers will be interested in and further educated regarding environmentally friendly clothing purchases in the future.

Design inspiration and preliminary ideas for the environmentally friendly women's business clothing were drawn from WWII literature clothing images (see appendix L) as well as the research findings from the war bride and businesswomen interviews. The researcher first sketched some garment ideas and discussed them thoroughly with the thesis supervisor prior to choosing the final designs that were to be taken to the prototype development stage. Second World War make-do-and-mend techniques, such as asking a dry cleaner not to press creases into a secondhand men's suit pants that will be cut into a women's suit skirt, further aided in efficient and functional cutting of the secondhand clothing materials into "all-new-designs." The make-do-and-mend techniques also advised to cut a women's skirt from a secondhand men's pants

upside down to allow for more flare on the skirt. (For a visual presentation of the garments designed, see page 137.)

Belle Crichton (1943, Aug.) commented on her experience of re-making her husband's suit for herself in *Chatelaine*:

> By the time my suit had become a pile of pieces on the table, I began to wonder if I really would ever get it together again. There's something rather desolate about a once-worn garment all in pieces. (p.23).

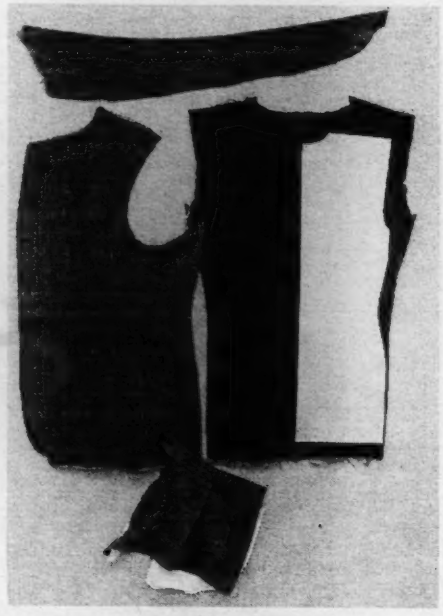

Figure 4.13.
Pieces cut from a secondhand men's suit, to be re-used for a women's suit.

Challenges, such as figuring out how to most efficiently cut out pattern pieces from secondhand clothing materials, were overcome and a limited line of form fitting, basic women's business wear resulted. The suit with a knee-length skirt is a classic, simple design, accessorized with new O-shaped "iron-cast" buttons that add a balanced combination of old "hand-crafted" touch with a unique twist. As more material was available from the secondhand men's suit jacket front as compared to the suit jacket back, the patterns for re-making the jacket into a women's jacket had to be drafted accordingly, shifting the side seams to the back. The long woollen patchwork skirt has a more casual appearance but is still appropriate for business wear. The skirt was flared as much as the material from the secondhand Harris Tweed men's jackets allowed. However, the skirt would function better for walking and moving around if it would be more A-lined. To allow more freedom of movement, a slit could be considered. Because of the flat seam construction, no

slit was initially designed for the skirt. The skirt can be worn with the vest. The vest has a casual, recycled appearance and can also be worn with leisure clothing, such as denim wear. The vest design showcases that it is easier to design unique, "funkier" garments with a "recycled look" from secondhand clothing materials as compared to designing new, "crisp" professional looking garments. However, the re-use of secondhand clothing materials allows for endless possibilities for creating unique, individualistic garments, also for business wear.

Figure 4.14.
Women's Suit.
Made from secondhand man's suit.
Photographed by Arda Ozum.

Figure 4.15.
Recycled Women's Suit.
Photographed by Arda Ozum.

Figure 4.16.
Recycled Women's Suit.
Photographed by Arda Ozum.

Figure 4.17.
Recycled Women's Suit.
Photographed by Arda Ozum.

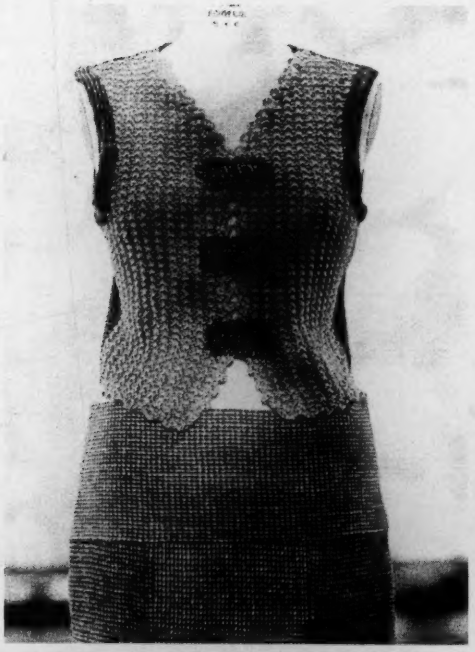

Figure 4.18.
Recycled Vest, front.
Photographed by Arda Ozum.

Figure 4.19.
Woollen Patch Skirt, side.
Photographed by Arda Ozum.

Figure 4.20.
Recycled Woollen Skirt and Vest, back.
Photographed by Arda Ozum.

Figure 4.21.
Recycled Woollen Skirt and Vest, side.
Photographed by Arda Ozum.

Chapter V
CONCLUSIONS

Following are the conclusions in response to the four study objectives. Study findings related to the five research questions (detailed in the Problem Statement, Chapter I) are also discussed along with suggestions for future research.

Objective One

To document and analyze concepts of reducing clothing consumption used during the Second World War period including the "make-do-and-mend" campaign.

A combination of local Second World War bride interviews and textual research on the WWII period primary and secondary literature resulted in a rich source of data on clothing rationing, regulations, make-do-and-mend campaign, techniques and ideas for re-making garments and for minimal use of materials in clothing construction, as well as reduced clothing consumption. Findings on specific fabric saving and clothing re-use techniques and ideas are discussed in detail in Chapter IV. For the purpose of this study, WWII techniques and ideas for designing and constructing a contemporary women's suit from a secondhand men's suit, as well as a patchwork woolen skirt and a vest from secondhand clothing materials were designed as prototypes. The war bride interviews provided deeper insight into the clothing re-make and fabric saving techniques and ideas available from primary and secondary literature. The interviews also documented the war brides' unique, historical experiences regarding WWII clothing. In addition, the literature data was used for cross-checking the war bride interview results and thus, ensured better dependability and credibility of the study findings. The stories from the war bride interviews helped in viewing the WWII period clothing information in a broader historical context. Moreover, the war bride participants voiced their motivations toward make-do-and-mend campaign, feelings toward as well as the impact of living with clothing rationing, regulations and the re-use concept.

Objective Two

To explore ways of reducing material consumption in the clothing industry.

This study examined simple and classic styles as well as fabric saving techniques used for women's wear during WWII. Adapting simple, classic styles and fabric saving patterns from the WWII period to be used for contemporary women's business clothing designs promotes saving and wasting less clothing material. Simple, fabric saving clothing styles also allow for efficient re-cutting of secondhand clothing materials into contemporary apparel designs. On the other hand, using generous hems as well as seam allowances for contemporary garments allows one later to re-modify garments easily.

The United Nations Environment Programme (UNEP, 2003a) introduced a "Shopping for a better world" campaign to involve the apparel industry in marketing environmental clothing consumption. However, it remains to be seen whether the profit oriented apparel industry chooses to take action toward environmental apparel choices and decreased clothing consumption when it would lead to decreased apparel sales and profits. Regardless of the apparel industry's actions, educational programs on environmental apparel consumption for children are recommended as vital to sustainable living.

Objective Three

To document the social, cultural and political conditions that brought compliance with reduced clothing consumption during the Second World War.

The literature reviewed suggested that patriotism played a major role in getting people to comply with reduced clothing consumption and the make-do-and-mend campaign during WWII. The war bride interview results, on the other hand, revealed that people were making-do, re-making and conserving clothing not because of patriotism or thriftiness but rather because they had no other choice. There simply was a lack of available new garments and materials during the Second World War and therefore, one had to learn to make the best of the clothing one had access to. In addition, "all-new" apparel consumption in Britain was reduced because of the limited clothing ration coupons given annually per person to purchase new garments and materials. Also, the Concentration Scheme introduced by the government decreased the number of apparel manufacturers and released workers for the war effort. The remaining clothing manufacturers were forced to cooperate and produce good quality apparel more efficiently. Some of the war bride participants also explained that they were not only re-making and making over clothing

because of necessity but rather to be able to keep up with the current styles (even if the fashions of the time were not experiencing any drastic changes over the course of the war) and to make some uplifting changes to their limited, perhaps "tired" or worn out, wardrobe.

The interview results also brought attention to the extensive clothing conservation practices from the wartime. Clothing was well taken care to begin with, garments were borrowed for special occasions (or just to have a change) and when a piece of garment no longer fit, it was passed on to family, relatives or other people. Alternatively, if the garment was worn out, rather than discarding it, it was either re-made or recycled by some other means, such as used for hooking rugs or making blankets. All in all, there is a lot to learn from the "waste not, want not" WWII years. The war bride participants' experience and knowledge regarding reduced clothing consumption can teach contemporary consumers about more sustainable lifestyles and apparel consumption patterns. The wear of contemporary apparel can easily be extended by wearing protective clothing, such as aprons, for untidy tasks around the house as well as at work, and by invisible mending if the garment is showing light wear and tear. Garments for special occasions, such as weddings, can be borrowed or purchased secondhand. And as discussed in Chapter IV, secondhand woollen garments can be recycled for hobbies such as hooking rugs or other type of crafts.

During WWII, fashion and women's magazines played an important role in keeping up women's spirits and by offering useful tips for re-making clothing, making-do, caring for clothing as well as building a functional, multiuse wardrobe that allowed for easy mixing and matching of limited numbers of garments. In a similar manner, educating and informing contemporary consumers about environmentally friendly clothing and sustainable apparel consumption patterns is key. This study suggests that environmental education could be offered through both governmental education campaigns, including school education, as well as fashion and retail industry marketing campaigns. The study findings indicated that living with WWII clothing rationing, regulations and the re-use concept has shaped the consumption patterns of the war brides' for years to come. They continue to save materials and will not discard items easily. Just as the young war brides learned to live in a sustainable manner during the wartime, school children of today can be educated about sustainable living and environmental clothing consumption during their formative years.

It could also be argued that environmental and sustainable clothing consumption will soon no longer be the choice of a small number of environmentally concerned consumers but rather a necessity that apparel and textile industries, as well as the whole society, need to face and resolve. As Canadian environmentalist Dr. David Suzuki pointed out, when the economic growth

of a society relies on conspicuous consumption, it is not considering the fact that natural resources are limited and can only be maintained for future generations with a more sustainable lifestyle (Cairney, 2003). It is acknowledged that people's lifestyles and consumption patterns are not changed easily, but a positive change towards sustainable living will take a long term commitment and effort by the society and the marketplace. In the meantime, it is also noted that marketing environmentally friendly women's business apparel made from secondhand clothing materials to a wider market section might be more effective if the marketing focuses on classic styles with unique, individualistic touch and long-lasting wear rather than the environmental friendliness of the garments. Just like the war bride interviews indicated that patriotism was not the thriving force getting people to comply with reduced clothing consumption, the environmental benefits of the contemporary women's business garments can be advertised as secondary.

Objective Four

To design and construct a limited line of environmentally friendly contemporary women's business clothing using ideas from the data collected.

For the purpose of this study, a women's suit was designed and constructed from a secondhand men's suit, a woolen patchwork skirt created from three secondhand men's Harris Tweed jackets and a matching vest from various recycled clothing materials. The literature review confirmed that the re-use of secondhand clothing material for "all-new" apparel designs is environmentally friendly. Recycling secondhand clothing and textile materials extends the lifecycle of used garments and reduces apparel and textile waste in landfills. Furthermore, producing "all-new-designs" from secondhand clothing materials may decrease "all-new-material" apparel manufacturing and that consequently leads to lessened air, land and water pollution. Overall, the re-use of secondhand clothing and textile materials helps to improve the living environments and therefore, the life quality of humans. The human ecological approach taken for this study aims at enhancing the well-being of humans.

A Human Ecological Apparel Design Framework was adapted based on the Clothing as Near Environment model (Crown, 2001; a version of the model is published in McFadyen, Capjack and Crown, 1998, p.123, figure 1.) and an apparel design framework created by Lamb and Kallal (1992). The adapted framework used for this study allows one to view the process of designing environmentally friendly women's business wear from a holistic human ecological viewpoint, considering the businesswomen's functional, aesthetic and expressive work clothing

needs in the human built, social-cultural and natural environments, as well as the interactions of these needs and environments.

The results of the five businesswomen interviews indicated that this convenience sample of businesswomen did not consider environmental issues when purchasing work attire. Nevertheless, it was also found that the businesswomen participants were interested in and willing to pay for long lasting classic garments. Some of the participants also voiced their need to express their personality and uniqueness with an individual touch to their work clothing assembly, for example, with accessories. These findings support the idea of designing and constructing simple, basic environmentally friendly women's business wear from secondhand clothing materials. By keeping to classic clothing styles and good quality secondhand clothing materials, one is able to produce long-lasting garments that will wear well and not go out of style. What is more, by using secondhand clothing materials one can ensure unique, individualistic, "one-of-a-kind" garments for a niche market.

Designing and constructing a small line of prototype garments for this study showed that using secondhand clothing materials for "all-new-design" women's business wear is labour intensive and time consuming and thus, can be costly. On a positive note, secondhand clothing materials are available for bargain prices. It can be further assumed that producing women's business wear from secondhand clothing materials would be more beneficial in a small scale production for a boutique type of special niche market to upper middle class clientele rather than for mass production. This study did not find an efficient clothing re-make technique that could be used to re-construct a particular type of secondhand clothing material into an "all-new-design" garment in a very simple, fast and consistent manner. Developing and testing more prototype "all-new-design" garments made from secondhand clothing materials may eventually lead to finding efficient re-cutting and re-making ideas and techniques that allow for a faster and larger scale manufacturing of not only women's business garments but garments for other apparel markets as well.

It was further found that constructing "all-new-design" garments from secondhand clothing materials with a unique "recycled" look is less complicated as compared to constructing stylish, classic, new and crisp looking women's business wear from recycled materials. However, ideas and techniques for re-making women's suits from recycled men's suits as well as re-making skirts, dresses, tops and vests from secondhand clothing materials were available without difficulty from the WWII period women's magazines. Updating these garment re-make ideas and techniques for contemporary businesswomen is not challenging either because of the classic, simple styles preferred and promoted during WWII. It can be concluded that there is market

potential and endless possibilities for designing unique, individualistic contemporary women's business clothing from secondhand clothing materials by using the WWII clothing period as an inspiration source and as a reference for efficient cutting and re-construction techniques.

Suggestions for Further Research

This exploratory research highlights many areas for future research. The literature reviewed clearly identified a need to research possible future uses for secondhand clothing and textile materials as the re-use of garments and textiles prolongs their overall lifecycle and helps decrease landfill clothing and textile waste. Increased recycling of used garments and textiles may decrease "all-new-apparel" production and therefore, lessen apparel and textile industry air, land and water pollution. In addition, there are ethical issues related to the worldwide secondhand clothing trade from developed countries to developing countries, such as transporting clothing and textile waste to developing countries and the threat this trade creates to the local apparel and textile industries. Therefore, increased recycling of secondhand clothing and textile materials should be encouraged in developing countries. This study focused on designing women's business wear from secondhand clothing materials, but as mentioned before, there are endless possibilities for various apparel and textile markets to re-use secondhand clothing and textile materials. Other options for recycling secondhand clothing and textile materials include re-using these materials for accessories such as bags, hats and scarves, and home decoration textiles such as napkins, cushion covers and quilts. Future studies in this area are recommended.

This study concentrated solely on documenting and analyzing re-making ideas and techniques of women's clothing from the WWII period and exploring ways of re-using secondhand clothing materials for environmentally friendly contemporary women's business wear. Future studies are needed to document and analyze clothing re-make and conservation ideas and techniques of men's and children's garments from the Second World War period as well as to apply these concepts for contemporary apparel markets. In addition, the garments designed for this study were completed to a prototype stage and evaluated by the researcher. Further evaluation for market potential by a sample target group and a possible feasibility study are required in order to take these designs to the manufacturing stage.

Re-knitting garments during the WWII period was briefly discussed and a cardigan type of sweater was cut and re-constructed as a part of a vest design. However, future studies on efficient ways of recycling knits are recommended.

No dyeing or printing was used for the line of environmentally friendly women's business wear made from secondhand clothing materials. Many dyes and dyeing processes are

harmful to the environment. However, it is suggested that the environmental friendliness of natural dyeing substances, also used during WWII, including berries, vegetables and leaves, are further researched and tested for re-dyeing and re-printing secondhand clothing and textile materials.

It is also possible that using recycled clothing and textile materials for "all-new-designs" have health and comfort benefits for sensitive and allergic people. As recycled clothing and textile materials have been washed multiple times, chemicals that may have been used during the apparel and textile production have probably dissolved and the materials have become softer to the hand and thus, more comfortable to wear. Interactions of a human and his/her microenvironments related to environmentally friendly clothing, such as health and comfort benefits of using secondhand clothing and textile materials should be further studied.

This study documented and analyzed WWII women's historical knowledge and experience regarding reduced clothing consumption. Future research could focus on the political conditions and feminist issues of the WWII period clothing. In addition, the interconnections of human ecological perspective with feminist and environmental theories could be further investigated.

The meaning of recycled clothing was not researched for the purpose of this study. It is hoped that future studies related to material culture and the meaning of recycled clothing evolve. For example, it was not investigated whether the war bride, whose mother re-made an unused soldier's Army burial blanket into a coat for her, continued to wear that coat after the soldier who voluntarily gave up his burial blanket died in the war.

It is acknowledged that historical clothing continuously provides inspiration and ideas for contemporary apparel design among other sources of inspiration. Furthermore, as suggested by Ownbey (1995), the secondhand clothing market with its "rich array of merchandise, people, and scenes" can provide a stimulating and inspiring learning environment for apparel design students (p.109). Further studies related to the influence of historical clothing, such as the WWII period clothing, and/or secondhand clothing materials, on design and inspiration processes could be undertaken.

Finally, in accordance with the literature review, more basic research on environmental apparel and textiles is needed. Potentially, the high-tech research and developments in the textile and apparel field can lead to more environmental and less wasteful production methods as well as textiles with environmentally friendly life-cycles, including long lasting wear, easy care and fast biodegradable components.

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APPENDICES

APPENDIX A

War Bride Interview Guide

INTERVIEW GUIDE:

(Paper and pencils are provided in case the participant would like to sketch or draw garments or specific garment details relating to Second World War clothing.)

Please feel free to answer only those questions that you feel comfortable answering. Also, this interview is meant to be a discussion rather than you strictly answering my questions. Please feel free to add any information.

BACKGROUND INFORMATION

First I'd like to get some background information about your life during the Second World War.

- Where did you live during the Second World War? *(Town and country)*
- How old were you during the Second World War?
- How would you describe your family situation?
  (Probe: Did she live with both parents or on her own or with someone else? Did she have siblings? Who of the family members worked?)
- How was it that you came to Canada?
- When did you get married?

MAKE-DO-AND-MEND, MAKING OVER AND REMAKING OF CLOTHING

Here are some "make-do-and-mend" brochures from the Second World War period.

(Participants could also be shown some Second World War clothing images of a variety of styles to aid them in recollecting their experiences regarding Second World War clothing.)

- How did you (and/or your family or friends) "make-do" clothing (= repair, remake, make over old clothing, "extend a life of a garment,")?
  (Probe: What kind of "make-do-and-mend" instructions has she used? Can she tell more about the construction techniques? Where did she get her ideas? How did her family remake clothing? How did her friends remake clothing? Did she use ready-made or homemade patterns? What kind of clothing did she/ her family/ friends remake?)

- How did you create "new" clothing from used clothing?
  (Probe: How did you give an old garment a "new look"?)

- What about "re-knitting" sweaters or other garments?

- What kind of "ready-made" clothing did you purchase, if any?

There were organisations or centres that helped women to "make-do-and-mend," such as Women's Voluntary Services in U.K. and Re-make Centres in Canada.

- Can you tell me more about these organisations or centres?
  (Probe: What happened in the organisation meetings or in the centres? Does she know of other organisations, centres or informal get-togethers?)

USING OTHER MATERIALS FOR CLOTHING (AS A SUBSTITUTE)

- Can you tell me about ways of substituting rationed clothing materials with some other materials? *(Probe: Were there any unusual material used? E.g., sugar and flour bags, maps printed on silk, parachute silk, using curtains, blankets, tablecloths...)*

- What do you remember about the buttons?

- What about zippers?

- How did you make one garment look different for different occasions? *(E.g., trimmings, flower decorations, homemade jewellery)*

SOCIAL, CULTURAL AND POLITICAL CONDITIONS

- Relating to your own experience, what made you take part in the "make-do-and-mend" campaign? *(e.g., patriotism, government restrictions, peer pressure, thriftiness)*

- How did you feel about the wartime clothing restrictions, regulations and/or rationing? *(In U.K., and some other European countries, rationing was introduced, Canada and the U.S. had only some restrictions and regulations regarding clothing items)*

- Was the task of "make-do-and-mend" performed mainly by women? What was men's role in the campaign?

- How has growing up with the reduce/ reuse concept affected your clothing purchasing habits over your life time?

CLOSING THE INTERVIEW

Have you kept any clothing items or accessories *(hats, gloves, scarves, jewellery, shoes etc.)* from the Second World War period?

- Would you be willing to show these items to me?

Do you have photographs that show clothing from the Second World War period?

- Would you be willing to show any of those to me?

That covers the things I wanted to ask. Is there anything you would like to add?
(Giving the participant the final say, as suggested by Patton, 2002, p.379)

Thank you for your time and for sharing your knowledge and memories from the Second World War period.

OWN NOTES:

Useful probing questions:

Would you elaborate on that?

Could you say some more about that?

That's helpful. I'd appreciate a bit more detail.

I'm beginning to get the picture. (The implication is that I don't have the full picture yet, so please keep talking.)

(Patton, 2002, p.372)

To return the participant to the topic:

As you were saying about...?

Remember what we were talking about few minutes ago?

A little while ago, you told me that.... Can you tell me more about it?

(Schensul et al., 1999, p.136)

APPENDIX B

War Bride Interview Information Sheet

STUDY INFORMATION SHEET:

Interview on Clothing Make Over and Mending Techniques as Experienced During the Second World War

This interview is part of my thesis study. I am searching for clothing make over, repair (or mend) and other fabric saving techniques and ideas used during the Second World War period. I am also looking into the so-called "make-do-and-mend" campaigns and would like to learn what life was like at the time of this campaign. The information I collect and analyze on this topic will be used as inspiration for designing a line of women's business clothing. The line of women's business wear will be made from used/recycled clothing material.

Participation in this study is completely voluntary. Please feel free to answer only those questions you are comfortable with. You may withdraw from this interview at any time without implications to yourself.

The interview will be audiotaped and later transcribed to ensure accuracy in documenting your conversation and suggestions. With your permission, your Second World War period clothing will be photographed and copies of your Second World War period photographs (relevant to the interview topic) taken. You will decide whether your name and identity will be included in the thesis and any related publications, presentations, or exhibits, or whether your name and identity will be kept anonymous. Your anonymity is ensured by referring to you under a pseudonym in the thesis and any related publications, presentations and exhibits. Also, you will not be identified in any photographs documenting your Second World War period clothing or copies of your Second World War photographs (if necessary, your face, and other people's faces, will be blurred in the photographs). With your permission, the audiotapes and transcriptions of the interviews, as well as the photographs, will be archived at the Clothing and Textiles Collection at the Department of Human Ecology, University of Alberta, after the research work is completed.

It is estimated that this interview will take approximately 1 - 1½ hours. Your participation and sharing of valuable knowledge on clothing make over and mending techniques from the Second World War period is greatly appreciated. Thank-you!

INVESTIGATOR:
Johanna Jurkola (Master of Science Student)
302 Human Ecology Bldg
Edmonton, Alberta T6G 2N1
Email: jjurkola@ualberta.ca
Tel. (780) 492 5385 (University phone line, shared with other graduate students)

SUPERVISOR:
Linda Capjack, MSc, PHEc
302 Human Ecology Bldg
Edmonton, Alberta T6G 2N1
Email: linda.capjack@ualberta.ca
Tel. (780) 492-5997
Fax (780) 492-4821

APPENDIX C

War Bride Consent Form

PARTICIPANT CONSENT FORM

Information regarding this study is provided in the attached Study Information Sheet. You may contact me, the investigator, or my supervisor, about the research study or if you have any questions regarding the interview. The contact information is provided below.

PARTICIPANT'S NAME: _____

This interview will last approximately 1- 1½ and it will be audiotaped, and later transcribed. With your permission, your Second World War period clothing will be photographed and copies of your Second World War period photographs (relevant to the interview topic) taken. Please indicate below whether you would like your name and identity, in reference to the interview and any documented garments and photographs, to be included in the thesis and any related publications, presentations and exhibits or whether you wish to remain anonymous. If you prefer, your anonymity can be ensured by referring to you under a pseudonym in the thesis and any related publications, presentations and exhibits. Also, you will not be identified in any photographs documenting your Second World War period clothing or copies of your Second World War photographs as we can blur your face, and other people's faces in the photographs. The audiotapes, transcriptions and photographs will be kept confidential and they will be stored in a locked storage case. With your permission, the audiotapes and the transcriptions of the interviews, as well as the photographs, will be archived at the Clothing and Textiles Collection at the Department of Human Ecology, University of Alberta, after the research work is completed.

Participation in this interview is entirely voluntary. Please feel free to answer only those questions you are comfortable with. You may withdraw from this interview at any time without implications to yourself. No known risks are associated with this interview. I understand that there may be sensitive memories related to the Second World War period. In case you would feel uncomfortable talking about clothing issues related to this time period, please inform me, and the interview can be discontinued. Your participation is greatly valued and appreciated.

Continued on page 2 →

← Continued from page 1

CONSENT:
I acknowledge that I have read and understood the information provided on the Participant Consent Form and the accompanying Study Information Sheet, and that the purpose of the study has been explained to me by the investigator. My questions regarding the study have been answered to my satisfaction. I hereby give my permission to be interviewed and the interview to be audiotaped and transcribed. By signing this form, I give my consent for the data from this interview to be used for the principal investigator's master's thesis, and any related publications, presentations and exhibits.

I give my consent to be identified and to have my interview materials archived in the Clothing and Textiles Collection:

Participant's Signature:

_____

I want to remain anonymous:

Participant's Signature:

_____

INVESTIGATOR:
Johanna Jurkola (Master of Science Student)
302 Human Ecology Bldg
Edmonton, Alberta T6G 2N1
Email: jjurkola@ualberta.ca
Tel. (780) 492 5385
(University phone line, shared with other graduate students)

SUPERVISOR:
Linda Capjack, MSc, PHEc
302 Human Ecology Bldg
Edmonton, Alberta T6G 2N1
Email: linda.capjack@ualberta.ca
Tel. (780) 492-5997
Fax (780) 492-4821

Investigator's Signature:

_____

Date: _____

APPENDIX D

Businesswomen Interview Guide

INTERVIEW GUIDE:

Please feel free to answer only those questions that you feel comfortable answering. Also, this interview is meant to be a discussion rather than you strictly answering my questions. Please feel free to add any information.

BACKGROUND INFORMATION

First I'd like to get some background information about your working life.

- What type of business or organization do you work for *(e.g., bank, financial institution, law firm)*?
- What kind of position do you hold *(title of the position)*?
- Do you work full time or part-time?

WOMEN'S BUSINESS ATTIRE

- What kind of business clothing do you typically wear for work?
- What kind of clothing features do you look for when purchasing business wear? *(E.g., cost, fibre content, care, aesthetics, fit, brand labels, neckline, skirt length)*
- What features or garments do you feel are not suitable for business wear? *(Probe: What kind of business clothing would you not purchase? Why? E.g., jeans, short skirts)*
- Where do you typically purchase business clothing?
- Are there any retailers/shops where you would not purchase business clothing? What are the reasons for not purchasing business clothing from those places?

WORKING CULTURE AND SOCIETAL AND ENVIRONMENTAL ISSUES

- Can you tell me about your work place environment? *(Probe: what kinds of opportunities are available for men and women to move up in the company? What kinds of expectations are placed on men and women? If they differ, how? Is there a dresscode?)*

- How do you feel about wearing a suit to work?

- If there was no dress code in your workplace, what would you wear? *(e.g., are there restricted or "unwritten rules" about styles, colours that she'd like to wear)*

- What message do you like to convey with your business clothing?

- How do you use your business clothing to convey power?
  (e.g., When do you wear a skirt, certain colours?)

- How do you express your opinions and values through your business clothing choices?
  (E.g., being environmentally conscious, socially conscious – child labor issues etc.)

DEMOGRAPHICS

- Age?
- Highest level of education?
- Marital status?
- Number of dependants?
- Annual income category
  - o < $30 000
  - o > $30 000 - $50 000
  - o > $ 50 000
- Typical monthly budget spent on clothing?
  - o < $100
  - o $100 - $500
  - o > $500

CLOSING THE INTERVIEW

- Would you be willing to show any of your business clothing items to me?

That covers the things I wanted to ask. Is there anything you would like to add?
(Giving the participant the final say, as suggested by Patton, 2002, p.379)

Thank you for your time and for sharing your experience regarding women's business clothing.

OWN NOTES:

Useful probing questions:

Would you elaborate on that?

Could you say some more about that?

That's helpful. I'd appreciate a bit more detail.

I'm beginning to get the picture. (The implication is that I don't have the full picture yet, so please keep talking.)

(Patton, 2002, p.372)

To return the participant to the topic:

As you were saying about...?

Remember what we were talking about few minutes ago?

A little while ago, you told me that.... Can you tell me more about it?

(Schensul et al., 1999, p.136)

APPENDIX E

Screening Questions

SCREENING QUESTIONS FOR THE POTENTIAL PARTICIPANTS:

(Second World War brides or people from the same age group)

1. Did you repair/mend, alter, make over or sew any clothing during the Second World War period?

If the answer is yes, the person can be accepted to the study.

If the answer is no, ask further:

2. Did you observe and/or help anybody else repair/mend, alter, make over or sew any clothing during the Second World War period?

If the answer is yes, the person can be accepted to the study.

If the answer is no, the person will not be accepted to the study. The person will be thanked for their interest in the study. It will be explained that as the study focuses on reuse of clothing, potential participants need to be skilled/knowledgeable about repairing, mending and/or sewing clothing during the Second World War period.

SCREENING QUESTIONS FOR THE POTENTIAL PARTICIPANTS:

(Business women)

1. Are you required to wear business attire to work?

(Business attire refers to e.g., suits and other more formal women's business wear, not casual business wear, e.g., jeans, T-shirts)

If the answer is no, the person will not be accepted to the study. The person will be thanked for their interest in the study. It will be explained that as the study focuses on women's business attire, potential participants need to have experience wearing such clothing.

APPENDIX F

Businesswomen Interview Information Sheet

STUDY INFORMATION SHEET:

Interview on Women's Business Attire

This interview is part of my thesis study. I am researching information on women's business attire. The information I collect and analyze on this topic will be used for designing a line of women's business clothing.

Participation in this study is completely voluntary. Please feel free to answer only those questions you are comfortable with. You may withdraw from this interview at any time without implications to yourself.

The interview will be audiotaped and later transcribed to ensure accuracy in documenting your conversation and suggestions. With your permission, some of your business clothing may be photographed. Your name will not be associated with the information collected to ensure anonymity. You will be referred to under a pseudonym in the thesis and any related publications, presentations and exhibits. Also, you will not be identified in any photographs documenting your business clothing (face not showing). The audiotapes, transcriptions and unused photographs will be destroyed at the end of the research project. I will keep the information shared during this interview confidential.

It is estimated that this interview will take approximately 1 – 1 ½ hours. Your participation and sharing of your experience, feelings and expectations on women's business clothing are greatly appreciated. Thank-you!

INVESTIGATOR:
Johanna Jurkola (Master of Science Student)
302 Human Ecology Bldg.
Edmonton, Alberta T6G 2N1
Email: jjurkola@ualberta.ca
Tel. (780) 492 5385 (University phone line, shared with other graduate students)

SUPERVISOR:
Linda Capjack, MSc, PHEc
302 Human Ecology Bldg
Edmonton, Alberta T6G 2N1
Email: linda.capjack@ualberta.ca
Tel. (780) 492-5997
Fax (780) 492-4821

APPENDIX G

Businesswomen Consent Form

PARTICIPANT CONSENT FORM

Information regarding this study is provided in the attached Study Information Sheet. You may contact me, the investigator, or my supervisor, about the research study or if you have any questions regarding the interview. The contact information is provided below.

PARTICIPANT'S NAME: _____

This interview will last approximately 1 – 1 ½ hours and it will be audiotaped and later transcribed. With your permission, some of your business clothing may be photographed. The audiotapes and transcriptions of the interview, as well as any photographs, will be kept confidential and they will be stored in a locked storage case. After the research project is completed, the audiotapes, transcriptions, and unused photographs will be destroyed. Your name will not be associated with the data to ensure anonymity. Also, you will not be identified in any photographs documenting your business clothing (face not showing). You will be referred to under a pseudonym in the thesis and any related publications, presentations and exhibits.

Participation in this interview is entirely voluntary. Please feel free to answer only those questions you are comfortable with. You may withdraw from this interview at any time without implications to yourself. No known risks are associated with this interview. Your participation is greatly valued and appreciated.

CONSENT:
I acknowledge that I have read and understood the information provided on the Participant Consent Form and the accompanying Study Information Sheet, and that the purpose of the study has been explained to me by the investigator. My questions regarding the study have been answered to my satisfaction. I hereby give my permission to be interviewed and the interview to be audiotaped and transcribed. By signing this form, I give my consent for the data from this interview to be used for the principal investigator's master's thesis, and any related publications, presentations and exhibits.

INVESTIGATOR:
Johanna Jurkola (Master of Science Student)
302 Human Ecology Bldg.
Edmonton, Alberta T6G 2N1
Email: jjurkola@ualberta.ca
Tel. (780) 492 5385
(University phone line, shared with other graduate students)

Participant's Signature:

_____

Investigator's Signature:

SUPERVISOR:
Linda Capjack, MSc, PHEc
302 Human Ecology Bldg
Edmonton, Alberta T6G 2N1
Email: linda.capjack@ualberta.ca
Tel. (780) 492-5997
Fax (780) 492-4821

_____

Date: _____

APPENDIX H

War Bride Interview Oral Advertisement

ORAL ADVERTISEMENT:

(To be announced at a local War Bride Association meeting)

Good Afternoon Ladies!

My name is Johanna Jurkola and I am a student at the University of Alberta. For my Master's thesis, I am researching information on clothing make over, mending and fabric saving techniques and ideas from the Second World War period. I am also looking into the "make-do-and-mend" campaign and would like to learn what life was like during this campaign. Based on these techniques and ideas, I will design a line of women's business wear. This line of women's business clothing will be made from recycled clothing. Your willingness to share your knowledge on clothing make over, mending and fabric saving techniques from the Second World War period would be very valued! A draw for dinner for two will be held among all research study participants. If you would be willing to share your knowledge, I would like to interview you. An interview will take approximately 1 - 1½ hours. If you are interested, please come talk to me after this meeting and give me your contact information or you can pick up contact information from me.

Thank you! Have a good day!

APPENDIX I

War Bride Interview Written Advertisement

Remember "Mrs Sew & Sew"?

Would you be willing to share your unique clothing make over and fabric saving techniques and ideas from the Second World War period?

As part of my Master's thesis research at the University of Alberta, I am conducting a study to document and analyze clothing reuse and fabric saving techniques and ideas from the Second World War Period. Based on these techniques and ideas, I will design women's contemporary business wear from recycled clothing. Your willingness to share your knowledge on clothing make over, mending and fabric saving techniques from the Second World War period, as well as what life was like during the "make-do-and-mend" campaign would be most appreciated! A draw for dinner for two will be held among all research study participants.

If you are interested in sharing your knowledge, I would like to interview you. It is estimated that the interview will take approximately 1 - 1½ hours. For more information and to sign up, please contact Johanna.

Johanna Jurkola (Master of Science Student)
302 Human Ecology Bldg.
Edmonton, Alberta T6G 2N1
Email: jjurkola@ualberta.ca

Supervisor Linda Capjack's University of Alberta phone number:
(780) 492-5997 (ask for Johanna and she will call you back asap, Linda Capjack is also able to provide further information on the study)

APPENDIX J

Personal Profiles of the War Bride Participants

Anne Cavanagh

Anne Cavanagh came from Southshields, in the North of England. When WWII started in 1939, she was 18 years old and training to be a nurse. Around 1940, because of the bombing, her family moved to Wolverhampton. After the move, Mrs. Cavanagh did not go back to nurse training but worked in an aircraft factory stores office. She lived at home with her parents, two sisters and a brother. In 1944 she married a Canadian and arrived in Canada in 1946.

Peggy (Patricia) Norlander

When WWII started, Peggy Norlander was 14 years old and lived in Aughton-Cum-Aston, approximately eight miles from Sheffield in South Yorkshire. She was the eldest of seven children. At the age of 14, Mrs. Norlander started to train as a nurse but after injuring her back, discontinued the training and worked for "an ordinate factory, making rolling cordite for ammunition." She married a Canadian soldier in 1945 and came to Canada in 1946.

Elma Parker

Elma Parker, 16 years old at the start of WWII, lived in London, England, as well as in Scotland during the war. In 1941 Mrs. Parker's family lost everything when their London house was bombed. Mrs. Parker joined the army during the war and was trained in Morse coding in northern Scotland. She married a Canadian soldier in 1945 and came to Canada in 1946.

Jeanne Phannmuller

Jeanne Phannmuller came from Tours, France. At the beginning of WWII she was 12 years old and lived with her mother and grandparents. During the war Mrs. Phannmuller went to school. She married her Canadian husband in 1946 and came to Canada the same year.

Ria Slade

At the beginning of WWII Ria Slade was 13. She lived in Gronnigen, Holland, together with her parents and a younger brother. Mrs. Slade met her husband in 1945 and in January 1948 she came to Canada to marry her husband.

Edna Squarok

Edna Squarok, who was "almost 18 when the war started," came from Loughborough Levis in Midlands, England. She lived with her parents and four brothers and worked in a drug factory during WWII. She married a Canadian soldier in 1943 and came to Canada in 1946.

Jane Todd

Jane Todd came from Hamilton, Scotland. She was 13 at the start of the war. During the war Mrs. Todd lived with her parents and a sister. At the age of 14, she started working in a factory and later cooked meals in "a prestigious school". She married her Canadian husband in 1945 and came to Canada in 1946.

Hetty Wear

At the start of the war, Hetty Wear was 15 and lived with her parents and a younger sister in Gorinchem, Holland, approximately 30 kilometres south of Utrecht. She worked in a local stationary shop that also had a little library attached to it. Mrs. Wear got married in 1945 and came to Canada the following year.

Kay Young

Kay Young is originally from Burbank, Hamilton, Scotland. She lived with her parents, four sisters and a brother. At the start of the war she was 17, the eldest of the siblings. During the war Mrs. Young worked for a munitions factory in Bishopton outside of Glasgow. She married her Canadian husband in 1943 and arrived to Canada in 1946.

APPENDIX K

List of Women's Magazines (1939-1946) Used in Research

List of Women's Magazines (1939-1946) Used in Research

Chatelaine
Jan. – Dec. 1942
Jan. – Dec. 1943
Jan. – Dec. 1944
Jan. – Dec. 1945

Harper's Bazaar
Jan. – Dec. 1939
Jan. – Dec. 1940
Jan. – Dec. 1941
Jan. – Dec. 1942
Jan. – Dec. 1943
Jan. – Dec. 1944

Ladies Home Journal
Jan. – Dec. 1939
Jan. – Dec. 1940
Jan. – Dec. 1941
Jan. – Dec. 1942
Jan. – Dec. 1943
Jan. – Dec. 1944
Jan. – Dec. 1945

McCall's
Oct. 1939 – Sept. 1940
Oct. 1940 – Sept. 1941
Oct. 1941 – Sept. 1942
Oct. 1942 – Sept. 1943
Oct. 1943 – Sept. 1944
Oct. 1945 – Sept. 1946

APPENDIX L

List of the Clothing Construction Techniques Consulted and the Main Inspiration Images

List of the Clothing Construction Techniques Consulted and the Main Inspiration Images

Armstrong, H.J. (1995). Patternmaking for fashion design (2nd ed.). New York: Addison-Wesley Longman Publishers.

Batterberry, M., & Batterberry, A.R. (1977). Mirror, mirror: a social history of fashion. New York: Holt, Rinehart and Winston, p.332.

Colton, V. (Ed.) (1976). Reader's Digest complete guide to sewing. The Reader's Digest Association, Inc.

Hall-Duncan, N. (1979). The history of fashion photography. New York: Alpine Book Company, Inc. p.124 (*an untitled photograph by Cecil Beaton, 1945*).

Harris, S. (1941, Feb.). J is for Jerkin, you might consider making one or several. Ladies Home Journal, p.85.

Le Cerf, M. (1943, Oct.) To make and wear. Chatelaine, p. 65.

Lynch, M. (1952). Sewing made easy. New York: Garden City Books.

Make and Mend for victory. (1942). (2nd ed.) United States: The Spool Cotton Company.

Miracles of Make-Do, A revision of Re-Make Wrinkles. (year unknown). Canada: The Consumer Branch, The Wartime Prices and Trade Board.

Ollian, J-A. (Ed.) (1992). Everyday fashions of the Forties as pictured in Sears Catalogs. New York: Dover Publications, Inc.

Petter, S. (c. 1939-1945). Scrapbook cuttings from wartime women's magazines. London: Imperial War Museum, Department of Documents (75/114/2).

Re-Make Wrinkles, A guide for maintaining the family wardrobe in wartime. (year unknown). Canada: Conservation Programme, Consumer Branch, Wartime Prices and Trade Board.

Simplicity Patterns advertisement. (1942, Aug.). Campus collection. Chatelaine, p.34.

Simplicity Patterns advertisement. (1943, Dec.). Contrasts are news. Chatelaine, p.34.

Simplicity Patterns advertisement. (1942, Jan.) Look out for soft shoulders. Chatelaine, p.28.

Simplicity Patterns advertisement. (1942, Oct.). Pace-setters in the new priority picture. Chatelaine, p.26.

Simplicity Patterns advertisement. (1945, Feb.). Spring dictates these new notes. Chatelaine, p.30.

Talbot, C. (1949). The complete book of sewing. New York: Book Presentations.

The Ministry of Information. (year unknown). Make Do and Mend. London: Department of Printed Books, Imperial War Museum (reprinted 1997).